CURRENT BIOGRAPHY
1973

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CURRENT BIOGRAPHY YEARBOOK

1973

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PREFACE

The aim of CURRENT BIOGRAPHY YEARBOOK 1973, like that of the preceding volumes in this series of annual dictionaries of contemporary biography, now in its fourth decade of publication, is to provide the reference librarian, the student, or any researcher with brief, objective, accurate, and well-documented biographical articles about living leaders in all fields of human accomplishment the world over.

CURRENT BIOGRAPHY YEARBOOK 1973 carries on the policy of including new and updated biographical sketches that supersede earlier, outdated articles. Sketches have been made as accurate and objective as possible through careful researching by CURRENT BIOGRAPHY writers in newspapers, magazines, authoritative reference books, and news releases of both government and private agencies. Immediately after they are published in the eleven monthly issues, articles are submitted to biographees to give them an opportunity to suggest corrections in time for CURRENT BIOGRAPHY YEARBOOK. To take account of major changes in the careers of biographees, sketches have also been revised before they are included in the yearbook. With the exception of occasional interviews, the questionnaire filled out by the biographee remains the main source of direct information.

In the back of the volume under *Organizations* can be found the names of men and women who head organizations. Persons who are not professional authors but who have written books are listed under *Nonfiction* or *Literature* in addition to their vocational fields. The annual bestowal of Nobel Prizes and other significant awards has added articles about their winners to the volume.

The pages immediately following contain: *Explanations; Key to Reference Abbreviations; Key to Pronunciation;* and *Key to Abbreviations*. The indexes at the end of the volume are *Biographical References; Periodicals and Newspapers Consulted; Classification by Profession;* and *Cumulated Index, 1971-1973*. The 1940-1950 index can be found in the 1950 yearbook; the 1951-1960 index, in the 1960 yearbook, and the 1961-1970 index, in the 1970 yearbook. The three decennial indexes are cumulated in CURRENT BIOGRAPHY CUMULATED INDEX 1940-1970.

For their assistance in preparing CURRENT BIOGRAPHY YEARBOOK 1973, I should again like to thank the associate editors.

Charles Moritz

215321

Explanations

Authorities for biographees' full names, with some exceptions, are the bibliographical publications of The Wilson Company. When a biographee prefers a certain name form, that is indicated in the heading of the article: for example, Niemöller, (Friedrich Gustav Emil) Martin means that he is usually referred to as Martin Niemöller. When a professional name is used in the heading, as for example, Anne Bancroft, the real name (in this case Annemarie Italiano) appears in the article itself.

The heading of each article includes the pronunciation of the name if it is unusual, date of birth (if obtainable), and occupation. The article is supplemented by a list of references to sources of biographical information, in two alphabets: (1) newspapers and periodicals and (2) books. (See the section *Biographical References*, found in the rear of this volume.)

Key to Reference Abbreviations

References to newspapers and periodicals are listed in abbreviated form; for example, "Sat Eve Post 217:14 S 30 '44 por"means *Saturday Evening Post*, volume 217, page 14, September 30, 1944, with portrait. (For full names, see the section *Periodicals and Newspapers Consulted*, found in the rear of this volume.)

January—Ja
February—F
March—Mr
April—Ap
May—My
June—Je
July—Jl
August—Ag
September—S
October—O
November—N
December—D
Journal—J
Magazine—Mag
Monthly—Mo
Weekly—W
Portrait—por
Review—R

KEY TO PRONUNCIATION

ā	āle
â	câre
a	add
ä	ärm
ē	ēve
e	end
g	go
ī	īce
i	ill
ᴋ	German ch as in *ich* (iᴋ)
ɴ	Not pronounced, but indicates the nasal tone of the preceding vowel, as in the French *bon* (bôɴ).
ō	ōld
ô	ôrb
o	odd
oi	oil
o͞o	o͞oze
o͝o	fo͝ot
ou	out
th	*th*en
th	thin
ū	cūbe
û	ûrn; French eu, as in *jeu* (zhû), German ö, oe, as in *schön* (shûn), *Goethe* (gû'te)
u	tub
ü	Pronounced approximately as ē, with rounded lips: French u, as in *menu* (mē-nü); German ü, as in *grün*
ə	the schwa, an unstressed vowel representing the sound that is spelled a as in sofa e as in fitted i as in edible o as in melon u as in circus
zh	azure

' = main accent
" = secondary accent

KEY TO ABBREVIATIONS

AAAA	Amateur Athletic Association of America
A.A.U.	Amateur Athletic Union
ABA	American Bar Association
ABC	American Broadcasting Company
A.C.L.U.	American Civil Liberties Union
ADA	Americans for Democratic Action
AEC	Atomic Energy Commission
AEF	American Expeditionary Force
AFL	American Federation of Labor
AFL-CIO	American Federation of Labor and Congress of Industrial Organizations
ALA	American Library Association
AMA	American Medical Association
A.P.	Associated Press
ASCAP	American Society of Composers, Authors and Publishers
ASNE	American Society of Newspaper Editors
B.A.	Bachelor of Arts
BBC	British Broadcasting Corporation
B.D.	Bachelor of Divinity
B.L.S.	Bachelor of Library Science
B.S.	Bachelor of Science
CAA	Civil Aeronautics Administration
CAB	Civil Aeronautics Board
C.B.	Companion of the Bath
C.B.E.	Commander of (the Order of) the British Empire
CBS	Columbia Broadcasting System
C.E.	Civil Engineer
CEA	Council of Economic Advisers
C.E.D.	Committee for Economic Development
CENTO	Central Treaty Organization
CIA	Central Intelligence Agency
CIO	Congress of Industrial Organizations
C.M.G.	Companion of (the Order of) St. Michael and St. George
Com.	Commodore
CORE	Congress of Racial Equality
D.A.R.	Daughters of the American Revolution
D.C.L.	Doctor of Civil Law
D.D.	Doctor of Divinity
D.Eng.	Doctor of Engineering
DEW	Distant Early Warning Line
D.F.C.	Distinguished Flying Cross
D.J.	Doctor of Jurisprudence
D.Lit.	Doctor of Literature
D.Mus.	Doctor of Music
DP	Displaced Person
D.Pol.Sc.	Doctor of Political Science
D.Sc.	Doctor of Science
D.S.C.	Distinguished Service Cross
D.S.M.	Distinguished Service Medal
D.S.O.	Distinguished Service Order
ECA	Economic Cooperation Administration
ECOSOC	Economic and Social Council
EDC	Economic Defense Community
ERP	European Recovery Program
ESA	Economic Stabilization Administration
FAO	Food and Agriculture Organization
FBI	Federal Bureau of Investigation
FCC	Federal Communications Commission
FEPC	Fair Employment Practice Committee
FHA	Federal Housing Administration
FOA	Foreign Operations Administration
FPC	Federal Power Commission
FSA	Federal Security Agency
FTC	Federal Trade Commission
GATT	General Agreement on Tariffs and Trade
G.B.E.	Knight or Dame, Grand Cross Order of the British Empire
G.C.B.	Knight Grand Cross of the Bath
G.O.P.	Grand Old Party
H.M.	His Majesty; Her Majesty
HUD	Housing and Urban Development
IBM	International Business Machine Corporation
ICBM	Intercontinental Ballistic Missile
ICC	Interstate Commerce Commission
I.C.F.T.U.	International Confederation of Free Trade Unions
IGY	International Geophysical Year
I.L.A.	International Longshoremen's Association
I.L.G.W.U.	International Ladies' Garment Workers' Union
I.L.O.	International Labor Organization
INS	International News Service
IRO	International Refugee Organization
J.D.	Doctor of Jurisprudence
K.B.E.	Knight of (the Order of) the British Empire
K.C.	King's Counsel
K.C.B.	Knight Commander of the Bath
L.H.D.	Doctor of Humanities
Litt.D.	Doctor of Letters
LL.B.	Bachelor of Laws
LL.D.	Doctor of Laws
M.A.	Master of Arts
M.B.A.	Master of Business Administration
MBS	Mutual Broadcasting System
M.C.E.	Master of Civil Engineering
M.D.	Doctor of Medicine
M.E.	Master of Engineering
METO	Middle East Treaty Organization
MGM	Metro-Goldwyn-Mayer
M.Lit.	Master of Literature
M.P.	Member of Parliament
M.P.P.D.A.	Motion Picture Producers and Distributors of America
MRP	Mouvement Républicain Populaire

MSA	Mutual Security Agency
M.Sc.	Master of Science
Msgr.	Monsignor, Monseigneur
NAACP	National Association for the Advancement of Colored People
NAB	National Association of Broadcasters
NAM	National Association of Manufacturers
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organization
NBC	National Broadcasting Company
NEA	National Education Association
NLRB	National Labor Relations Board
N.M.U.	National Maritime Union
NRA	National Recovery Administration
NRPB	National Resources Planning Board
NYA	National Youth Administration
O.A.S.	Organization of American States
O.B.E.	Officer of (the Order of) the British Empire
OCD	Office of Civilian Defense
OEEC	Organization for European Economic Cooperation
OPA	Office of Price Administration
OPM	Office of Production Management
OWI	Office of War Information
P.E.N.	Poets, Playwrights, Editors, Essayists and Novelists (International Association)
Ph.B.	Bachelor of Philosophy
Ph.D	Doctor of Philosophy
PWA	Public Works Administration
Q.C.	Queen's Counsel
RAF	Royal Air Force
RCA	Radio Corporation of America
REA	Rural Electrification Administration
RFC	Reconstruction Finance Corporation
RKO	Radio-Keith-Orpheum
ROTC	Reserve Officers' Training Corps
SAC	Strategic Air Command
SALT	Strategic Arms Limitation Talks
S.J.	Society of Jesus
SCAP	Supreme Command for the Allied Powers
SEATO	Southeast Asia Treaty Organization
SEC	Securities and Exchange Commission
SHAEF	Supreme Headquarters, Allied Expeditionary Force
SHAPE	Supreme Headquarters, Allied Powers Europe
S.J.D.	Doctor of Juridical Science
SLA	Special Libraries Association
S.T.B.	Bachelor of Sacred Theology
S.T.D.	Doctor of Sacred Theology
TVA	Tennessee Valley Authority
T.W.U.A.	Textile Workers Union of America
UAR	United Arab Republic
U.A.W.	United Automobile, Aircraft, and Agricultural Implement Workers of America
UMT	Universal Military Training
U.M.W.A.	United Mine Workers of America
U.N.	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
UNICEF	United Nations Children's Fund
UNRRA	United Nations Relief and Rehabilitation Administration
U.P.I.	United Press and International News Service
USO	United Service Organizations
U.S.S.R.	Union of Soviet Socialist Republics
U.S.W.A.	United Steel Workers of America
VA	Veterans Administration
V.F.W.	Veterans of Foreign Wars
W.F.T.U.	World Federation of Trade Unions
WHO	World Health Organization
WMC	War Manpower Commission
WPA	Work Projects Administration
WPB	War Production Board
YMCA	Young Men's Christian Association
YMHA	Young Men's Hebrew Association
YWCA	Young Women's Christian Association

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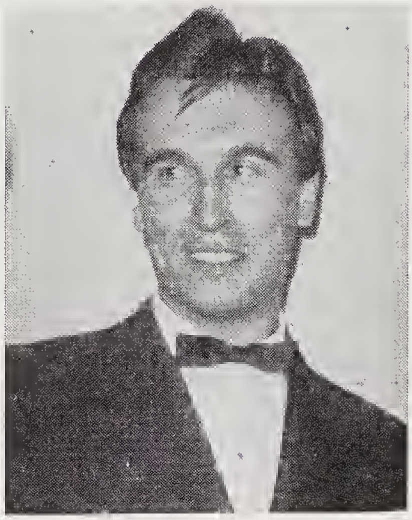
ABBADO, CLAUDIO

1933- Orchestra conductor
Address: h. Via Speronari, 8, 20123 Milan, Italy



CLAUDIO ABBADO

Of the younger generation of orchestra conductors no one seems more likely to step into the vacancy left by the death of Arturo Toscanini than Italian-born Claudio Abbado, whose galvanism, rhythmic energy, thrust, and drive place him squarely in the tradition of that temperamental musician. Like Toscanini, he conducts completely from memory, without relying on the orchestral score, and he is as outspoken in his antifascist commitment as his great predecessor. Since receiving the Koussevitsky award at the Berkshire Music Center in 1958 and winning in the Dimitri Mitropoulos International Music Competition in New York in 1963, Abbado has gone on to worldwide recognition. He is now permanent conductor and musical director of the Teatro alla Scala in Milan and permanent conductor of the Vienna Philharmonic. In addition to filling his Continental engagements, Claudio Abbado is the principal guest conductor of the London Symphony Orchestra and has often served as guest conductor of the New York Philharmonic, the Chicago Symphony, the Cleveland Orchestra, and the Philadelphia Orchestra.

With music as his birthright, Claudio Abbado was born in Milan, Italy in 1933 to Michelangelo Abbado and his wife. His father is a violinist who teaches at the Giuseppe Verdi Conservatory in Milan; his mother, who also writes children's books, is a pianist. One of the Abbado brothers, Marcello, is a pianist and director of the Rossini Conservatory in Pesaro, and the other, Gabriele, is a Milan architect. Abbado also has a sister who plays the piano. At home Michelangelo Abbado often organized chamber music trios and quartets, using the members of his own family. Claudio Abbado studied piano and composition privately before enrolling at the Verdi Conservatory and often found it difficult to carry a normal class load at the local liceo at the same time.

Among Abbado's ineradicable childhood memories are the Nazi occupation of Milan, when his mother was imprisoned, and the family's vain attempt to shelter a Jewish child in their home during the last month of the war. His earliest musical recollections include a performance of *Aïda* conducted by Antonino Votto at La Scala with Chloe Elmo in the role of Amneris, and Arturo Toscanini's postwar concerts of Verdi, Wagner, and Beethoven at La Scala. He also watched Bruno Walter conduct, both in Vienna and in Milan, and among his other early influences were Victor de Sabata and Rafael Kubelik.

At the age of eight Claudio Abbado made up his mind to become a conductor, when he heard Antonio Guarnieri lead the orchestra of La Scala in a performance of Debussy's *Nocturnes* that prompted him to make a note of the composition in his diary as one that he would like to conduct when he grew up. In Milan in 1948 Abbado met Leonard Bernstein for the first time, on which occasion Bernstein told the aspiring adolescent, "You have the eyes to be a conductor."

After completing his studies at the Verdi Conservatory in Milan, Abbado enrolled in 1956 in the Vienna Academy of Music, where he studied conducting under Hans Swarowsky, who is known for his advocacy of economy of gesture. Swarowsky literally taught Abbado to conduct with one hand tied behind his back. Along with his mentor, Abbado believes that "the conductor should be able to change the sonority of an orchestra even with movements of his eyes. He should get what he wants with just a flick of his head." His fellow student and close friend at the Vienna Academy of Music was Zubin Mehta. Unable to gain entry into local orchestra rehearsals, the two used their bass voices to advantage by joining the celebrated Musikfreunde chorus, a tactic that enabled them to observe at first hand Bruno Walter's approach to Mozart's Requiem and Herbert von Karajan's preparation of Beethoven's *Missa Solemnis* and Brahms's *Deutsches Requiem.*

Conducting works by Brahms, Schumann, Tchaikovsky, and Hindemith, Abbado made his professional debut in 1958 in Trieste, Italy. That city was also the scene of his opera debut, which took place in 1959 with his conducting of Prokofiev's *The Love for Three Oranges.* Free-lance engagements followed in cities in the United States and in London, Amsterdam, Berlin, Florence, Edinburgh, Prague, Vienna, and Salzburg. Abbado impressed visitors to the Vienna Festival and the Salzburg Festival in 1965 and to the Edinburgh Festival, Lucerne Festival, and Prague Spring Festival in 1966.

In 1958 Abbado and Mehta traveled to the United States together, to spend a summer at the Berkshire Music Center at Tanglewood, Massachusetts, a season Abbado looks back upon with pleasure, since it brought him the Serge Koussevitsky conducting prize. (Zubin Mehta placed second.) Because he hates competitions, the Dimitri Mitropoulos International Music Competition for young conductors in 1963 proved a more arduous experience for Abbado, although he was one of the three winners, a distinction that brought with it a $5,000 prize and a season as assistant conductor with the New York Philharmonic. An assistant conductor must be ready to step in if the regular conductor becomes indisposed, and he continually works with both the conductor and the orchestra.

When, on April 7, 1963, Abbado shared the podium in Philharmonic Hall with his cowinners, Pedro Calderón of Argentina and Zdenek Kosler of Czechoslovakia, Harold C. Schonberg of the New York *Times* reported to his readers: "The most idiosyncratic and much the showman of the three is Mr. Abbado. He conducts with a good deal of personality and a somewhat strenuous podium manner, with a good deal of body English. He knows he is before the public, and every gesture, including an imperious way of shaking the hair from his eyes, shows that he has thoroughly researched this aspect of the conductor's art. He will probably develop into an electrifying type of virtuoso conductor. And he is Latin through and through." Schonberg notwithstanding, Abbado is actually shy, with a hatred of theatrics, publicity, and showmanship. Like Hans Knappertsbusch, whom he greatly admires, he would like to avoid being recalled back to the stage for applause, and he spurns the gymnastics of some of his colleagues.

Abbado's year in New York City as assistant conductor with the New York Philharmonic turned out to be difficult, since he did not speak English at the time, and he ran into trouble with the notoriously bad acoustics of Philharmonic Hall. He did, however, learn a great deal from George Szell and found Leonard Bernstein "very kind." "I like New York for some weeks," Abbado has said, "but I could never live there. It's a crazy city, like a meat-grinding machine." He highlighted his year of internship with Bernstein as assistant conductor of the New York Philharmonic with a January 30, 1964 performance of works by Mozart, Prokofiev, and Tchaikovsky that won over the local critics completely. After hearing his interpretation of Prokofiev's loutish ballet suite *Chout,* Harold C. Schonberg pronounced Abbado a talented conductor with temperament and a special affinity for Prokofiev. Finding Abbado "an elegant podium figure with real control over the audience as well as over the musicians," Eric Salzman, a music critic for the New York *Herald Tribune* (January 31, 1964), admired his drive, excitement, controlled color, and big sound.

Returning to the more relaxed atmosphere of Europe, Abbado was invited to conduct at the 1965 Salzburg Festival after Herbert von Karajan happened to attend one of his performances in Berlin. He made his Salzburg debut late in August 1965 by conducting Mahler's monumental Second Symphony ("Resurrection") without benefit of a score. Among the critics in attendance who were favorably impressed was Michael Marcus of the *Guardian* (August 27, 1965) who cabled back to his newspaper: "Abbado proved that he knew what he wanted and how to get it from the Vienna Philharmonic. He showed a rare feeling for the grotesque elements in Mahler and displayed a keen regard for dynamic contrast and nuance. Perhaps the overall effect was a trifle calculated, with a consequent lack of humanity in the finale, but there was no doubting Abbado's control and the thoroughness of his technique."

Reporting on the Edinburgh Festival the following year, another *Guardian* critic, Neville Cardus (September 5, 1966), speculated: "It is possible, even likely, that the young conductor Claudio Abbado will, within the next few years, bestride the orchestral world, masterful and dominating." Abbado led the New Philharmonia Orchestra in Edinburgh's Usher Hall to the heights of instrumental virtuosity, Cardus observed. On the occasion of his second London appearance with the London Symphony Orchestra at the Royal Festival Hall in the following month, The *Observer*'s music critic, Stephen Walsh, expressed the wish that Abbado's association with the orchestra would prove permanent, since everything he conducted was exciting and memorable. In his October 30, 1966 review of a concert that included compositions by Prokofiev, Schubert, and Tchaikovsky in addition to Mahler's Sixth Symphony, Walsh noted that Abbado had clearly surmounted the greatest obstacle in a young conductor's path—that of winning the respect and confidence of a large body of experienced and critical judges, the members of the orchestra.

When Abbado fulfilled a return engagement with the New York Philharmonic at its Lincoln Center home in the autumn of 1967, he was saluted by Winthrop Sargeant of the *New Yorker* (November 11, 1967) as "certainly one of the outstanding talents in the field." According to Sargeant, in conducting works by Brahms, Dvorak, Berg, and Richard Strauss with "a degree of tension and vigor that only a master conductor could sustain," Abbado turned a rather conventional program into a brilliant event. Noting that Abbado had undergone considerable artistic development since his apprentice year with the New York Philharmonic, Harriett Johnson of the New York *Post* (November 3, 1967) called him "a born conductor and on the way to being a great one." Critics who attended his New York and Washington concerts with the Philadelphia Orchestra in 1970 acclaimed his more relaxed manner on the podium, his intense musicality and energy, and his devotion to the intention of the composer. Not too long before his retirement as music critic of the *New Yorker* Winthrop Sargeant observed on February 13, 1972: "Claudio Abbado seems to be the leader among the younger conductors in the continuation of the Toscanini tradition. He is a skillful man with the baton, and a great impeller of orchestras in fine, dramatic performances." Abbado returned to New York for a series of concerts with the Cleveland Orchestra in February 1973.

Aided and abetted by Paolo Grassi, the new Socialist manager of La Scala, Claudio Abbado has instituted some radical changes since he became permanent conductor and musical director of the Milan opera house. Both men want to break what they consider the stranglehold of the upper middle industrialist class on La Scala by enticing young people, workers, and impoverished music lovers into an auditorium that the bewigged and bejeweled have too long considered their exclusive stamping ground. Produced on a low budget, Abbado's 1972 *Aïda* dispensed with the usual Cecil B. De Mille panoply of horses, camels, elephants, and Nubian slaves to devote more attention to the refinements of Verdi's score. Since becoming the permanent musical director in June 1969 Abbado has doubled the length of the La Scala opera season to four months. By introducing such avant-garde composers as Dallapiccola and Nono into its usually staid concert repertory he has increased the number of seats vacated in protest by conservative subscribers. At the end of the June 1972 season Abbado conducted an "antifascist program" of music by Verdi, Prokofiev, and Beethoven. In a communal statement the workers on the staff of La Scala explained to the citizens of Milan that their aim was to achieve "a meeting between the world of culture and that of labor," to fortify democracy, and to promote social reform.

Among the opera recordings that Claudio Abbado has made for Deutsche Grammophon Gesellschaft are Rossini's *The Barber of Seville* and *La Cenerentola.* His awards include the Philips Prize he won in 1965 at Salzburg, the Diapason Prize in 1966 and 1967, the Grand Prix du Disque in 1967, and the Deutscher Schallplatten Preis in 1968.

Between concert tours Claudio Abbado makes his home in a Milan apartment with his pretty blonde wife Gabriella, a dress designer, and his two children from a previous marriage, Daniele and Alessandra. Darkly and aristocratically handsome, Abbado has a supple figure and a dazzling smile. His intense absorption in the music on hand sometimes gives listeners the impression of a kind of quiet ferocity while he is on the podium. "I do not specialize," he once told an interviewer. "I like to be open to everything. All my life I have hated to be closed in. You must look for the possibilities . . . there are so many interesting things in life." His cultural interests are wide enough to encompass painting, architecture, contemporary books, and theatre; his sports include tennis, soccer, skiing, swimming, and ping pong. Although he has an intense political awareness, he remains unaffiliated. "I'm for freedom," he has said. "Everything that is not for freedom I protest." Self-critical and patient, he has never promoted his career in the belief that since the life of the artist is a constantly unfolding process, a musician never truly "arrives." The flamboyance of some "glamour boy" conductors is anathema to Abbado. His overriding ambition, for which he has groomed himself since the beginning of his career, is to conduct Wagner's *Tristan und Isolde* some day.

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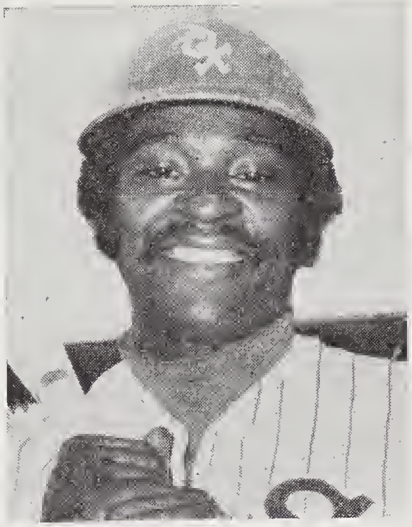
ALLEN, DICK

Mar. 8, 1942- Baseball player
Address: b. Chicago White Sox, 324 W. 35th St., Chicago, Ill. 60616

The highest paid player in the history of baseball is Dick Allen, the slugging first baseman of the American League's Chicago White Sox, whose powerful bat earns him $225,000 a year. From the beginning of his major league career, a decade ago, he had a reputation for consistent long-ball hitting, but the sensitive, fiercely independent Allen, temperamentally a loner, was also notorious for his sullen moods and erratic breaches of discipline—until 1972, when he moved out of the National League onto the White Sox roster. Allowed to play on his own terms by Chicago coach Chuck Tanner, who has known him since he was a boy, Allen suddenly blossomed into a team-spirited leader, keeping the White Sox in pennant contention with his thirty-seven home runs and 113 runs batted in, both highest in the league, and his average of .308, third highest. For that 1972 performance he was named Most Valuable Player in the American League.

Allen's major league career totals include 1,412 hits, 851 runs, 236 doubles, seventy-one triples, 848 runs batted in, 271 home runs, and a batting average of .298. He has achieved and maintained his place in professional baseball despite two serious handicaps, imperfect vision and less than full use of his right hand, which was injured in 1967. Formerly an outfielder, third baseman, and short-



DICK ALLEN

stop, he moved to the first base position, where throwing is less strenuous, after the hand injury.

Some reporters who have dug deeply into Allen's past explain his former, storied recalcitrance as a "boozer, gambler, truant and troublemaker" *(Newsweek*, November 27, 1972) in terms of a happy-go-lucky country-bred young man's reaction to a professional world where, as his boyhood coach L. Butler Hennon has pointed out, "they seem to treat the individual as chattel." Allen was born into a large, poor farm family—the only black family around—in Chewton, a hamlet of Wampum (population 1,090), Pennsylvania on March 8, 1942. Christened Richard Anthony, he was usually called Dick by family and friends. Later, in Philadelphia, where he began his major-league career, fans and sportswriters pinned the name Richie on him, but that was dropped when he moved to Chicago.

Era Allen, Dick's mother, who is part Cherokee Indian, was a strict but loving matriarch who raised her nine children singlehandedly after she and her husband separated. "She almost worked herself to death taking in washing to feed us," Allen has recalled. The children helped out by delivering newspapers to surrounding farms, hiring themselves out for farmwork, and raising hogs, chickens, and a few crops on the family's "patch of land," as Allen has described it. His interest in equestrianism dates from his riding farm horses in childhood. The impaired vision (20-70) in his left eye began when, at the age of seven, he was hit in the eye by a rusty spring. The vision in his right eye is also imperfect (20-30), and he has astigmatism.

"We were poor, but being poor made us close," Dick Allen reminisced in an interview for *Chicago Today* (July 1972). After homework and chores were done, the Allen boys spent virtually all of their time playing ball on a public diamond within sight of their home. All were superior multi-sport athletes, as Coach Hennon, their mentor from Little League through high school, recently indicated when he said, wistfully, "If I had another family like the Allens, I'd be a great coach again." When Coy, the first-born of the Allen brothers, was starring at Wampum High, his chief rival was Chuck Tanner, the athletic star of the public high school in nearby New Castle. The competitors became friends and, through Coy, Tanner, now manager of the Chicago White Sox, became acquainted with the whole Allen family.

Coy Allen, now a realtor and an arbitrator for the Pennsylvania Labor Relations Board, went on to play ball for the University of Pittsburgh and for a semi-pro team in Canada; Hank Allen, just ahead of Dick in age, and Ron, the youngest brother, both went into professional baseball after graduating from Youngstown University. Ron is now a minor leaguer and Hank until recently played outfield for the Washington Senators. All three of Allen's living sisters are married and living in California. A fourth sister died of pneumonia when she was fifteen.

At Wampum High School, Dick Allen was twenty-sixth (in a class of ninety-three) scholastically and, like his brothers before and after him, number one athletically. After making the All-Pennsylvania basketball team, he received offers of basketball scholarships from more than fifty colleges and universities, but he rejected them in favor of an estimated $60,000-bonus contract with the Philadelphia Phillies, to whom he was signed by scout John Ogden upon his graduation from high school. Some of the money, together with contributions from his older brothers, went into the building of a new home for his mother—one of his two boyhood dreams (the other was to reach the major leagues, where his idol was Ernie Banks). The house Allen had grown up in was a dilapidated frame structure that lacked plumbing and central heating.

Allen entered the Philadelphia farm system as a shortstop for Elmira in the New York-Pennsylvania League. While batting .281 and hitting eight home runs with Elmira in 1960, the homesick eighteen-year-old ran up a $500 telephone bill calling his mother. For a long time afterward, according to an article in *Newsweek* (August 21, 1972) based on interveiws by Peter Bonventre, he continued to regard his mother and siblings as "the only 'real' people in his strange and troubled world." The vision in his left eye was further impaired by a "bean ball" in 1960.

As second baseman with Twin Falls in the Pioneer League in 1961 and second baseman and outfielder with Williamsport in the Eastern League the following year, he had batting averages of .317 and .329 and home run tallies of twenty-one and twenty respectively, and his 1962 figure for doubles (thirty-two) was the highest in the league. Becoming the first black player with Little Rock, Arkansas in the International League in 1963 was a traumatic experience for Allen. He was very popular with the fans in Little Rock, but a few "Nigger go home" signs and crank phone calls were enough to make his experience there a nightmare. His batting average slumped a little, to .289, but he led the International League in triples (twelve), home runs (thirty-three), runs batted in (ninety-seven), and total bases (299).

The Phillies called Allen up to Philadelphia for ten games in 1963 and added him to their regular roster in 1964. In the latter year he hit twenty-nine home runs, drove in ninety-one runs; led the National League in runs scored (125) and total bases (352); and was tied for highest in triples (thirteen). Both the Baseball Writers' Association and the *Sporting News* named him National League Rookie of the Year. But he also led the league in strikeouts (138) and, playing third base—a position then unfamiliar to him—in errors (forty-one). Fans ridiculed his fielding and used him as a scapegoat when the Phillies lost out in the final days of a close pennant race.

In July 1965 manager Gene Mauch summarily released popular Philadelphia player Frank Thomas after Thomas hit Allen with a bat in a batting cage fight. "When I showed my face the next night," Allen later told Peter Bonventre in one of the *Newsweek* interviews, "the fans booed and threw things—and everything went downhill after that." In 1965 Allen again led the National League in strikeouts, but his batting average was a healthy .302 and he hit twenty homers and collected eighty-five runs batted in. The following year his career high of forty home runs broke the Philadelphia record for righthanded batters even though he was sidelined for an entire month with a shoulder injury. He drove in 110 runs and led the league in slugging percentage (.632).

A stubborn negotiator who puts the highest possible price on his talent, Allen in 1967 became the highest paid ($82,000) fourth-year player in major-league history. As the starting All-Star third baseman (for the third time in four seasons) for the National League in July 1967, he hit a home run that helped the Nationals edge the American League team 2-1. On August 24, 1967—when his statistics for the season in the batting, RBI, and homer categories stood at .307, seventy-seven, and twenty-three, respectively—Allen suffered a freak accident while pushing a stalled jalopy he had bought to tinker with. Inadvertently shoving his right hand through a headlight, he cut two tendons and severed the ulnar nerve. Surgeons operated on the hand for five hours and Allen was out of action for the rest of the season.

Waiting to see what effect the hand injury would have on his performance, the Phillies tried to sign Allen to a conditional rather than a regular contract for 1968. They did not succeed, but the attempt embittered Allen and increased his determination to get out of Philadelphia. To pressure the club into trading him, he made himself a disciplinary nuisance, habitually absenting himself from batting practice and spring training, arriving late for planes and, often, games, and on at least one occasion showing up, according to the management, "unfit to play."

But the front office did not want to lose Allen's clout at the plate. While his batting average plummeted in 1968, down to .263, he was still slamming out homers (thirty-three) and driving in runs (ninety). In one game, on September 28, 1968, he hit three home runs. The following season he had thirty-two homers, eighty-nine runs batted in, and a .288 batting average. Allen was repeatedly fined for his delinquency, but the front office took his side when managers complained that the penalties were not severe enough, or at least not effective. Manager Gene Mauch was fired in a dispute over the handling of Allen, and Mauch's successor, Bob Skinner, resigned because, he said, the Phillies' top executives thwarted his efforts to discipline Allen.

Allen finally made his point in June 1969, when he missed a doubleheader and was suspended without pay. He returned to uniform twenty-six days later, with the understanding that Philadelphia would let him go. In March 1970 Allen signed an $80,000 contract with the St. Louis Cardinals. On that occasion he admitted, according to a United Press International Dispatch of March 13, 1970: "I'm no angel, and I've taken a nip here and there, but not to excess. Truthfully, at times I've taken a couple of belts before I've gone on the field, to calm down. I expect to be booed, not stoned." (Because of objects hurled at him from the bleachers in Philadelphia, Allen began wearing the construction-type hard hat that is still one of his trademarks.)

With the Cardinals, Allen batted .279, hit thirty-four home runs, and drove in 101 runs. Weighing his rebelliousness against his salary demands, the Cardinals decided to get rid of Allen after the 1970 season. They traded him to the Los Angeles Dodgers, who had been without a long-ball hitter since they left Brooklyn and hoped he would be the pennant-winning ingredient they were looking for. Without blinking, the Dodgers gave him the $105,000 he was asking for, a figure higher than any other Los Angeles player was getting.

Batting .295, hitting twenty-three homers and twenty-four doubles, and driving in ninety runs, Allen sparked the Dodgers to within one game of the lead in the National League's Western Division in 1971. But, like the Cardinals, Los Angeles kept him only one season. Larry Merchant of the New York *Post* (March 30, 1972), wrote: "He produced [for the Dodgers]. But even while he was producing it was a foregone conclusion that he would be traded. He wasn't producing their way." Merchant explained: "His way is to go his own way: show up at the ballpark when the mood strikes him, take his cuts, get dirty if he has to, then disappear into the night until the next game." Echoing the sentiments of many of Allen's ball-playing colleagues, Merchant described Allen as a "100 percenter" on the field.

Deeply discouraged at being traded three times in as many years, Allen might have quit baseball if the team to which he was traded, the Chicago White Sox, was coached by anyone other than Chuck Tanner. His mother exhorted him to "go and help Chuck out," and Tanner himself assured Allen that the White Sox wanted him not for a year or two but for the rest of his career. Tanner also told Allen that his measure of a player's worth was performance on the field, not appearance at practice sessions or adherence to curfew. The only demand that would be made upon him was that he be "on the field when the game starts." Allen signed a contract estimated at $125,000 with the Chicago club in March 1972.

Unfettered by rules, Allen in the 1972 season paced the White Sox to within five and a half points of the American League's Western Division title. He led the American League in slugging average (.603), home runs (thirty-seven), and runs batted in (113); was third in the league in batting average (.308) and only .0005 points short of the league leadership in fielding at first base; became the second player in history to hit two inside-the-park home runs in one game; and smashed several White Sox records, including those for slugging average and extra bases on long hits (149). He showed his speed with nineteen stolen bases, drove in nineteen winning runs, and, as one fellow player put it, "was an inspiration" to the whole team. In the balloting for the All-Star game roster, he topped all other players in votes received when he was named to play in the inter-league classic for the fifth time, and he received twenty-one of the twenty-four first place votes when voting members of the Baseball Writers Association chose him Most Valuable Player in the American League in November 1972.

In February 1973 the White Sox signed Allen to a three-year contract totaling an estimated $675,000, the richest contract in the history of the game. The following month Allen surprised everyone, including Chuck Tanner, by reporting for spring training on the first day. According to Murray Chass, who interviewed him at the training camp at Fort Lauderdale, Florida for the New York *Times* (March 14, 1973), "Allen's desire to help turn the White Sox into a champion team overrides any other thought or feeling he might have at the moment." Unfortunately, the 1973 season ended early for Allen, when he fractured a bone in his left leg on June 28, 1973.

Allen bats as well as throws right-handed, and he uses a forty rather than the standard thirty-four ounce bat. At the plate he sometimes has a blind spot for fast balls that come up and in. He is at his best with sliders and other breaking pitches, and, when he connects, his home runs are comparable to line drives, frightening the pitchers who happen to be in their way. New York Met pitcher Tom Seaver has testified that Allen is "the strongest hitter" he has ever seen.

The White Sox power hitter has strong opinions about current issues in baseball. He admires former Cardinal outfielder Curt Flood for daring to sue management over the reserve clause, which prevents a player from acting as a free agent. Although he likes his present manager, he takes a jaundiced view of managers in general and especially of white managers who have a weak playing background while potential black managers with excellent playing credentials are excluded from the management level.

Bespectacled, muscular Dick Allen is five feet eleven inches tall and weighs 190 pounds. One observer has described Allen—who was wearing an Afro, sideburns and mustache before they were generally acceptable in baseball—as "lion headed." The left eyelid, the seriously impaired one, droops a little, a characteristic that earned him the nickname "Sleepy" when he was a child. (Among the nicknames applied to him as an adult is "Crash.") Allen's wardrobe is what might be called Harlem-mod, and his language is, in the terminology of Leonard Shecter of *Sport* (July 1967), "new-hipster." Lacy J. Banks wrote in his *Ebony* article: "Basically he's just a 'regular brother,' hipped out with all the jive-time routines of coolness, arrogance, and happy-go-lucky attitude." Allen confesses to a tendency to "run and hide" when "something comes up." He missed a high school banquet in his honor out of bashfulness, because he "disliked ceremony" and his wedding had to be postponed a week or so when he prolonged a trip he and a chum were on at the time.

The first baseman and his estranged wife, Barbara, have three children. Allen's favorite recreations are exercising the horses in a stable of which he is half-owner, sparring with Kitten Hayward and other boxers he knows, and singing second alto with the Ebonistics, a rock vocal group he organized. According to Lacy Banks, among others who have interviewed Allen, there is a sense of humor and a warm openness to friendliness beneath Allen's moodiness, and he can be "an engaging conversationalist," especially when he is talking about horses and horse racing. "Philly [Philadelphia] taught me that people can be the cruelest things in the world," he told Banks. "I find even horses are a lot better than most people."

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Who's Who in Baseball, 1972

AMIN, IDI (ä-mēn′ ē′dē)

1925(?)- President of Uganda
Address: Office of the President, Kampala, Uganda

General Idi Amin, President of Uganda, has emerged as one of Africa's most controversial rulers since he seized power in a coup d'etat on January 25, 1971, overthrowing President Milton Obote. A career soldier, who rose through army ranks to become commander of Uganda's armed forces under Obote's regime, Amin had a reputation as an outspoken and somewhat impulsive populist, with wide support among Uganda's 10,000,000 people. Although his early pronouncements after taking power indicated that he might bring some stability to his strife-torn and economically deteriorating country, such hopes have been shattered by his erratic behavior, including his arbitrary expulsion of tens of thousands of non-citizen Asians from Uganda, his reversal of his formerly friendly policies toward Israel and Great Britain, and the reign of terror that he has been waging against real or suspected dissenters. "Amin is temperamentally unstable and unpredictable," Colin Legum wrote in the London *Observer* (August 13, 1972). "One moment he is a genial giant exuding warmth and good fellowship, the next his large moon face clouds over in black moods of rage. His temperament is reflected in his political decisions." In the view of Jim Hoagland, writing in the Washington *Post* (November 15, 1972), "Amin rules Uganda with a mixture of terror, black populism, and childlike simplicity that is probably more cunningly calculated than most of his critics would care to admit."

The Ugandan chief of state, whose full name is Idi Amin Dada Oumee, was born about 1925 in the village of Koboko (one source gives Arua as his birthplace) in the West Nile district, in the northwestern part of the British protectorate of Uganda. A member of a poor farming family of the Kakwa tribe, Amin spent much of his boyhood working in the fields and tending goats. His formal education ended with the fourth grade. During his youth he lived for a time in the town of Bombo, in the area of southern Uganda occupied by the Baganda tribe, and his early contact with members of that politically influential tribe later helped him in his rise to power.

Amin began his military career at eighteen with the Eleventh East African Division of the King's African Rifles and fought as a rifleman in the Burma campaign toward the end of World War II. As a member of the Fourth Uganda Battalion of the King's African Rifles, which he joined in 1946, Amin fought against tribal marauders in northern Uganda and was promoted to corporal in 1949. Beginning in 1953, Amin saw several years of action in Kenya, fighting Mau Mau guerrillas in the forests. By the time he returned home in 1957 he had attained the rank of sergeant major. The next stages of Amin's career are recounted in the New York *Times* (January 28, 1971) as follows: "In 1959 . . . the East African command of the British Army decreed the establishment of a new rank—'effendi'—for African noncommissioned officers who were potential officers. . . . Amin was one of the first Ugandans to acquire this Kiplingesque title, and two years later he was commissioned. By the end of 1963, he was a major and by 1964 a colonel and deputy commander of Uganda's army and air force." In preparation for his rise to the top echelons of the armed forces, Amin received special military training in Great Britain and earned his paratrooper wings in Israel.

A major factor in Amin's rapid rise was his friendship with Dr. Milton Obote, a leader in the struggle for Uganda's independence, who became Prime Minister of the new nation in 1962, after making an alliance with the royalist party of the powerful Baganda tribe. The Baganda king, or Kabaka, Sir Edward Mutesa II (popularly known as King Freddie), was President of Uganda, and for several years Obote and Mutesa ruled together. Eventually, however, as the relations between the two men became strained, Obote maneuvered to gather more power to himself.

IDI AMIN

In 1964 Amin, acting on Obote's orders, carried out special missions in the Congo to aid leftist rebels against General Joseph B. Mobutu, then the commander of the Congolese Army. Allegations concerning Amin's service there brought Uganda to the brink of a crisis. According to opposition leaders in the National Assembly, Amin, Obote, and others misappropriated gold and ivory valued at $350,000 that had been given to Amin to buy arms for the Congolese rebels and they divided the resources among themselves.

On the strength of those allegations, the assembly demanded Amin's suspension in early 1966. Facing a parliamentary defeat, Obote used the army and the police to eliminate the opposition, arresting five Cabinet ministers and suspending the Constitution on February 24, 1966. Two days later Amin was given full command of the army and air force. A commission established by Obote to investigate the charges of corruption subsequently cleared Amin. On April 15, 1966 Obote proclaimed a new constitution that abolished the old semi-autonomous tribal kingdoms and placed all power in his hands. That move provoked a rebellion of the Baganda tribe, which Amin crushed by attacking the Kabaka's palace. The Kabaka escaped to London, where he died three years later. To strengthen his position further, Obote, now the President of Uganda, excluded the Baganda from the army, filling it instead with his own tribesmen, the Langi. He became an increasingly outspoken African Nationalist, and in October 1969 he announced his "move to the left," with sweeping land reform and nationalization measures.

For some time after the takeover, Obote maintained harmonious relations with Amin, who was promoted to brigadier general in 1967 and to major general in 1968. Before long, however, Obote came to regard Amin as a threat. In the months following an assassination attempt on Obote by Baganda tribesmen in December 1969, the President increased his control over the armed forces. While the main body of the army and air force remained under Amin, and the police forces were placed under the command of Inspector General E. W. Oryema, an Acholi tribesman, considerable power was vested in a special corps of Langi tribesmen set up by Obote and completely devoted to him. Amin and his supporters resented the increasing domination by the Langi, and Obote more and more distrusted Amin, who had been building up support among Baganda tribesmen. In September 1970 Obote not only sent Amin to Egypt to attend the funeral of Gamal Abdel Nasser but also permitted him to make a pilgrimage to Mecca. The President took advantage of the general's absence to consolidate his control over the army. On his return, Amin found his own position increasingly imperiled, and according to some reports he was placed under house arrest in November.

Having secured the support of the key factions of the army and the police, Amin staged his coup on January 25, 1971, while Obote was attending a Commonwealth leaders' conference in Singapore, and the capital city of Kampala was soon secured by the military regime. As thousands celebrated Obote's ouster by dancing in the streets, a government spokesman announced that "free and fair elections" would soon be held throughout the country. "I am not an ambitious man," Amin declared in a news conference shortly after taking power. "I am just a soldier with a concern for my country and its people." Declaring that "our new Republic of Uganda will be guided by a firm belief in the equality and brotherhood of man, and in peace and goodwill to all," Amin promised that there would be no victimizations or purges, and that even Obote would be free to return to Uganda as a private citizen. One of the first acts of the new regime was the release of Obote's political prisoners.

To consolidate his position, Amin suspended all political meetings and discussions and dismissed all mayors, district councilmen, and other local officials who had been identified with the Obote regime. On February 2, 1971 he named an eighteen-member Cabinet that included several Baganda tribesmen and, abolishing the Parliament, announced that he would rule by decree. In a further move to secure Baganda allegiance, Amin promised that he would bring the Kabaka's body back from London for a state funeral. On February 20 Amin was proclaimed President by "the soldiers and officers of the Ugandan army" and promoted to the rank of full general. At the same time he lifted the curfew and the state of emergency, but warned that the military government would have to remain in power at least five years before elections could be held. In its first major foreign policy statement, on March 15, 1971, the Amin government affirmed support for the Organization of African Unity, the United Nations, and the British Commonwealth, and pledged to carry on the struggle for the elimination of colonialism in Africa.

During the early months of Amin's regime, conditions in Uganda seemed to improve. Lawlessness appeared to wane, and foreign investors were encouraged by Amin's suspension of Obote's nationalization program. According to a correspondent for the New York *Times* (May 14, 1971), "General Amin has shown a gentle deftness in the political field and a high degree of skill in dealing with people. Nevertheless, the complexities of Uganda and the scars of violent political change have left serious problems for him." Those problems included a huge budget deficit, inherited from Obote; the threat of tribal conflict in the poorly disciplined army; and uncertainty as to the regime's international status. Although Great Britain had accorded recognition to Amin's government, several African nations refused to do so, and neighboring Tanzania, where Obote had taken refuge, was openly hostile.

By mid-1971 conditions in Uganda had deteriorated. The budget deficit mounted and national reserves dwindled, as Amin pursued a program of heavy military spending. Simmering tribal distrust erupted into fighting within the army between Amin's supporters on the one hand, and Langi and Acholi tribesmen on the other. By early 1972 government forces were said to have massacred between 4,000 and 5,000 members of the Acholi and Langi tribes, purging them completely from army ranks. Meanwhile, as international tensions increased, Amin repeatedly warned of invasion threats from the Sudan, Rwanda, and Tanzania, and in August 1971 clashes erupted on Uganda's Tanzanian frontier. As problems mounted, Amin's speeches and actions became more and more confusing and contradictory. One example of Amin's impulsiveness was his sudden reversal, in the spring of 1972, of his policy toward the Israelis, who had been among his country's staunchest allies. Having obtained promises of large-scale aid from the government of Libya, he ordered the expulsion of the 500 Israeli citizens who had come to Uganda as technicians and military instructors, and he joined the chorus of militant Arab spokesmen in their fulminations against Zionism. A few months later he said that he could understand why Hitler killed millions of Jews, since "the Israelis are not . . . working in the interests of the people of the world."

On August 5, 1972, with Uganda's economy deteriorating and his own power base dwindling, Amin announced his most sweeping order so far: the expulsion, within ninety days, of all persons of Asian origin holding British passports. The Asians, whose ancestors were brought to Uganda from the Indian subcontinent by the British in colonial times and given preferential treatment over the black Africans, formed the backbone of the country's middle class. By 1972 as much as

90 percent of commerce and 50 percent of industry in Uganda as well as most professional jobs were in Asian hands. Native Ugandans naturally resented the favored status of the Asians and their aloofness from the black population. Given a choice, some 55,000 of the 80,000 Asians kept British citizenship when Uganda gained independence, and Amin now demanded that Great Britain take responsibility for them. Explaining that his course of action was urged on him by "God," who appeared to him in a dream, he charged that the Asians were "sabotaging the economy of the country, and do not have the welfare of Uganda at heart."

Forced to leave behind most of their possessions, the Asians were transported from Uganda by an airlift hurriedly arranged in mid-September by the British. Although most of them went to England, limited numbers were accepted by the United States, Canada, and other countries. For a time, Amin even included the 25,000 Asians who had opted for Ugandan citizenship in his expulsion order, although he later relented and permitted them to stay. The exodus was interrupted briefly by an abortive invasion of Uganda from Tanzania, which was carried out by pro-Obote exiles.

Although the expulsion of the Asians was highly popular with Uganda's black majority, it was certain to bring increased hardship in the long run, since it deprived the country of most of its managerial, technical, and professional personnel. Amin's subsequent moves did little to restore confidence in his regime. In October 1972 he expelled Great Britain's High Commissioner from Uganda for "working against the interest of the country." Having elevated Islam almost to the status of a state religion, Amin then directed his fire against Uganda's 3,000,000 Roman Catholics, with mass arrests of clergy and expulsion of foreign missionaries. In December, as part of his campaign to place the economy in the hands of native Ugandans, he ordered the seizure of foreign-owned businesses and estates.

British correspondent Christopher Munnion, who has witnessed recent events in Uganda, reported in the New York *Times Magazine* (November 12, 1972): "Amin . . . has broken every rule of statesmanship . . . and . . . established a state sinister that would startle fiction writers. Dissidents, real or potential, are dragged screaming from bar or cafe . . . ; bodies of well-known former citizens are washed up on the shores of . . . lakes; swaggering glazed-eyed soldiery waylay and molest tourists . . . ; entire army units have been massacred in their barracks . . . ; and the jails are witnesses to unmitigated brutality."

General Idi Amin has the four wives permitted him by the Moslem religion, and he is the father of seven children. A massive man, six feet four inches tall, from 1951 to 1960 he was Uganda's heavyweight boxing champion, and he is also an expert swimmer and rugby player. He speaks English and Swahili as well as several Ugandan tribal dialects. In addition to his role as head of the government and the armed forces he serves as chancellor of Makerere University in Kampala. Informal and unsophisticated, he feels most at home among the enlisted men of the army. Amin's recent actions have caused some observers, including Zambia's President Kenneth Kaunda and former British Prime Minister Harold Wilson, to express doubts about his sanity, but Christopher Munnion cautions in the New York *Times Magazine* article that "to dismiss him as just plain crazy is to underestimate his shrewdness, his ruthless cunning, and his capacity to consolidate his power with calculated terror."

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ANNE, PRINCESS OF GREAT BRITAIN

Aug. 15, 1950-
Address: h. Buckingham Palace, London, S.W. 1, England

On May 29, 1973 Queen Elizabeth II and Prince Philip announced the betrothal of their daughter Anne to Mark Phillips, a dashing twenty-four-year-old lieutenant (now acting captain) in the elite Queen's Dragoon Guards. Although the couple became engaged after the Badminton Horse Trials in April, public announcement was withheld pending notification of British government officials, Commonwealth leaders, and the Archbishop of Canterbury. Anne met Phillips, the son of a wealthy director of T. Wall & Sons, ice cream and sausage manufacturers, at the 1968 Olympic games in Mexico City, where he was a member of the British riding team. Phillips is generally regarded as a commoner, but Patrick Montague-Smith, the editor of *Debrett's Peerage, Baronetage, Knightage and Companionage*, an authoritative guide to British nobility, has reportedly traced the family's lineage to King Edward I, making Anne and the lieutenant thirteenth cousins. The Princess, attended by her younger brother, Prince Andrew, and her cousin, Lady Sarah Armstrong-Jones, was married on November 14, 1973 in Westminster Abbey by Dr. Michael Ramsay, the Archbishop of Canterbury, before hundreds of dignitaries and royal guests. The elaborate wedding, arranged by the lord chamberlain of the Queen's household, was broadcast live over radio and television.

The second child and only daughter of Queen Elizabeth II and Prince Philip, Duke of Edinburgh, Princess Anne was born on August 15, 1950 in Clarence House, the Queen's official London residence before her accession to the throne on February 6, 1952. Anne—whose full name is Anne Elizabeth Alice Louise Windsor—is fourth

PRINCESS ANNE

in the line of succession to the throne, preceded by her older brother Prince Charles, heir apparent to the throne of Great Britain, born in 1948, and two younger brothers, Prince Andrew and Prince Edward, born in 1960 and 1964, respectively. One week after her birth, Prince Philip officially registered his daughter for a ration book and identity card, requisites for all Britishers during the austere period of postwar reconstruction. The young Princess was christened by the Archbishop of York, the late Dr. Cyril Garbett, on October 21, 1950.

Princess Anne's girlhood, spent at Clarence House and later at Buckingham Palace, was of necessity somewhat sheltered, and characterized by the traditional royal regimen of nannies, governesses, and private tutors. Under the watchful eyes of their Scottish nannies, Anne, often sensibly dressed in her older brother's outgrown clothes, and Charles spent their mornings playing in the public parks adjacent to the royal residences. Determined to provide as normal a childhood as possible, the Queen and Prince Philip managed an hour's play daily with their children, despite their busy schedules. During those respites, the Queen taught Anne to read; the Prince taught her to ride. An unrestrained tomboy who disliked needlework and preferred her hobbyhorse to dolls, Anne outran and outrode Charles. She raced noisily up and down the corridors of Buckingham Palace, chased by the Queen's corgis—a habit that prompted an amused palace staff to nickname her "Ragtime Cowgirl Anne." A boisterous and cheeky child, she often surprised and occasionally shocked visiting foreign dignitaries with her unscheduled appearances. Because Prince Charles, as son and heir to the throne, was constantly in the limelight, Princess Anne admits to having felt "somewhat unregarded" and left out. Recalling her childhood in the palace, Anne recently told a young admirer, "It gets quite lonely there. . . . Big rooms. Big corridors. You wouldn't like it there, would you?"

Until 1963 Princess Anne, along with two young friends, was instructed by private tutors in Buckingham Palace. The curriculum, which included all the usual primary school subjects, emphasized British constitutional history. To become accustomed to spending long hours on her feet at public functions, Anne took part of her daily lessons standing up. In addition to classwork, the Princess' early education included frequent trips to places of historical and national interest in and around London. Anne spent her after-school hours with the Brownies and later went on camping expeditions with the Girl Guides. In the summer of 1962, as a guest of the Marquis and Marquise de Saint-Genys, she visited France on a private educational tour.

Breaking with the tradition of educating female members of the royal family at home, the Queen and Prince Philip enrolled Anne in a private boarding school for girls in the fall of 1963. To the surprise of many Britons, they ignored upper-class institutions in favor of predominantly middle-class Benenden School in Kent, previously attended by Princess Benedikte of Denmark. The initial adjustment to the regimentation and regulations of Benenden proved difficult for Anne, socially and academically. Her classmates found her "standoffish," and her teachers complained of her lazy and undisciplined attitude. When motivated, however, she worked so diligently that she once completed an original one-act play, in letter-perfect French, in two days. "She was a curious mixture of a very imperious young lady and a sweet girl," Mrs. Cherrie Hatton-Hall, Anne's riding instructor at Benenden, recalled to Andrew Duncan (*McCall's,* May 1973). "Time and again she showed she could be as stubborn as a mule." Refusing to accept her assigned role as Queen Elizabeth I in a school play, she once locked herself in the library for three hours, where she hurled heavy books at the door. After explaining to the headmistress that she was unsuited to the role because Elizabeth I remained a spinster, Anne was recast as a serving wench.

As ex-Benenden instructor Mary Birdhall conceded in an interview with René Lecler (*Good Housekeeping,* May 1965), Ann was "somewhat willful and high spirited, but capable in an emergency and sensible about most things. The one thing that makes her angry is to be treated differently . . . and be reminded that she is the Queen's daughter." Like the other girls, Anne lived in an eight-bed dormitory, called "Anne's Kitchen" by her classmates, and took her turn in waiting on tables and washing dishes. On one sweltering summer night, Anne, who often instigated schoolgirl pranks, organized a slumber party on the dormitory roof. On another occasion, she spent six months' savings, carefully reserved from her £1-a-week allowance, on a forbidden wine party to celebrate her birthday. P. A., as she was known to her friends from her practice of signing "P. Anne" on her examination papers, especially delighted in misdirecting tourists who had come to Benenden hoping to catch a glimpse of the Princess.

Although she was a poor student, especially in history and geography, Princess Anne, like her father, excelled in outdoor sports. "She is the sort of boy [Prince Philip] would have liked to have had," René Lecler wrote in his *Good Housekeeping* profile, "a speed fiend, a fearless saltwater sailor, a prize winner at every sport." At Benenden, she received expert training in riding and in the extremely difficult art of dressage: the systematic execution by horse and rider of a conventional series of obedience and deportment maneuvers. Despite occasional injuries—a cracked bone in her finger, a broken nose, and innumerable tumbles, Anne continued to ride and in 1964, astride High Jinks, she won Benenden's riding competition. "It's the one thing the world can see I do well," she enthusiastically told a reporter for *Life* magazine (August 20, 1971), "and it's got nothing to do with my position or anything." In 1968 Princess Anne passed her A-level examinations and graduated from Benenden. Her poor grades would have prevented her admission to college on merit but, as Anne remarked cheerfully to the press, "I didn't want to go to university anyway; I'm far too lazy." She did, however, complete a six-week course at the Berlitz School of Languages.

On her eighteenth birthday Princess Anne came into her majority. No longer dependent upon an allowance from the Queen, she received a £6,000 ($14,400) official stipend, increased to £15,000 on her twenty-first birthday, to take care of her needs and to pay the salaries of two ladies-in-waiting and two secretaries. Ensconced in a suite of rooms on an upper floor of Buckingham Palace, Anne entertained her friends, gave informal teas for civil servants, policewomen, and shop assistants, and threw impromptu late-night parties. In one instance she invited an entire soccer team and its goat mascot. At times Anne's escapades rivaled those of her extroverted aunt, Princess Margaret. In her high-powered sports car, a birthday gift from her parents, Anne raced around London, accumulating a string of speeding tickets. During one of her frequent visits to the theatre, the Princess, in response to an invitation from the cast of *Hair*, scrambled onto the stage for ten minutes of frenetic dancing accompanied by the cheers of a surprised but delighted audience.

At the annual celebration honoring St. David, the patron saint of Wales, Anne, as her first solo official duty, presented the traditional leeks to the First Batallion of Welsh Guards in March 1969. The same year, under her personal standard, she presided at the opening of a bus drivers' training school. As a representative of the royal family, she has opened Young Farmers' Club centers, dedicated national parks, launched oil tankers, participated in practice military maneuvers, presented sporting trophies, and visited countless schools, factories, trade shows, old peoples' clubs, and retarded children's play centers. Following Prince Philip's example, Anne writes her own speeches and delivers them in a relaxed, chatty manner, enlivening otherwise tedious proceedings with her unconventional and extemporaneous remarks. Her unaffected spontaneity and enthusiastic willingness to try anything, from firing a submachine gun to driving a doubledecker bus, won the approval of a British public accustomed to more sedate behavior on the part of royalty.

In addition to fulfilling her busy schedule of engagements at home, Princess Anne, who made her first official overseas visit at the age of three, began a series of trips abroad. In 1969, she accompanied her parents on a state visit to Austria and on a semi-official five-day visit to Norway and, as colonel-in-chief of the 14th/20th Hussars, travelled to West Germany to inspect that regiment. The following year, with other members of the royal family, Anne made a spring excursion to New Zealand, Australia, Fiji, and Tonga and a mid-summer tour to Canada and the United States, as well as two ceremonial visits to West Germany. In 1971, as president of the Save the Children Fund, she inspected the Nairobi orphanages and toured the Hong Kong hospitals, schools, and nurseries supported by the fund. With the Queen and the Duke of Edinburgh, she attended the centennial celebration in British Columbia and the 2,500th anniversary of the Iranian monarchy, and visited Turkey, Thailand, Singapore, Malaysia, Brunei, Yugoslavia, Ethiopia, and the Sudan.

Occasionally Princess Anne, who has described herself as an "L-plate royal" (from the customary "L" for "learner driver" affixed to the license plates of beginning drivers in Britain), has been chastised by the press for failing to mask her boredom during the endless rounds of official teas and formal dinners. Her indifference was especially evident to the crush of reporters covering the three-day royal visit to Washington, D.C. in July 1970. Variously described by journalists as "bored," "tired," "aloof," "insulting," and a "sourpuss," Anne was "conspicuously less comfortable" than Prince Charles. She explained her apparent ennui to June Goodwin of the *Christian Science Monitor* (July 14, 1970): "You must understand how difficult it is, when you are fourth [in the receiving line], to look bright and smiling all the time."

Since leaving Benenden, Anne, who is the first British princess to take part in competitive sports, has continued her equestrian training and often puts in three hours a day before a meet. Her favorite contest is eventing, a grueling three-part test that includes dressage, show-jumping, and cross-country speed and endurance trials. In 1969 she won six first prizes, five second prizes, and a fourth prize in various riding and jumping competitions. Mounted on her chestnut gelding Doublet, Anne defeated five opponents with Olympic experience to win the Raleigh Trophy in the Individual European Three-Day Event at Burghley, Lincolnshire in September 1971. In recognition of her achievement, Anne was named sportswoman of the year by the Sports Writers' Association, the *Daily Express*, and *World Sport*, the journal of the British Olympic Association, and was chosen as the BBC's 1971 sports personality.

Some horsemen objected to Anne's equestrian reputation and charged that her success depended more on her royalty than on her ability.

Defending the Princess' talent, trainer Allison Oliver told Andrew Duncan, "Even if her name was Anne Bloggs, I'd still say she was good enough to ride for Britain in top international events. She is a tough horsewoman, dedicated to her sport, and, on her best days, she has the ability to beat anyone." Because Doublet sprained a tendon at the Badminton Horse Trials, Anne was not selected as a member of the 1972 British Olympic team.

Princess Anne, although once an overweight and ungainly teenager, is now a well-proportioned young woman with honey-brown hair and blue-gray eyes, who stands five feet seven inches in height. According to Henry Ehrlich's *Look* magazine profile (July 28, 1970), "her features . . . are what royalty watchers describe as Hanoverian —a bit outsize." Once criticized for her awkward, masculine stance and her adolescent predilection for unflattering, matronly styles, Anne has become a trend-setter, although she denies that she has consciously cultivated a sense of fashion. She selects her oversized hats and bright, modish clothes from the ready-to-wear racks of Oxford Street department stores and Chelsea boutiques. "I choose clothes that serve as many purposes as possible," she told Andrew Duncan in one of her rare interviews. "My fashion image is, by most standards, fairly staid . . . Clothes are part of the job—if you can call it a job." Fond of Coca-Cola, Anne seldom indulges in alcoholic beverages; nor does she smoke. She has inherited her father's love of sports, including tennis, sailing, swimming, and skiing, and her aunt's talent for mimicry, including a devastatingly accurate impersonation of former Prime Minister Harold Wilson. For relaxation, she listens to music, from classical to hard rock, and reads romantic fiction and James Bond spy novels.

Quick-tempered and volatile, Anne is alternately imperious (*Punch* magazine describes a regal stare that can "freeze at twenty paces.") and disarmingly down-to-earth. As outspoken as her father, whom she has always idealized, Anne confesses she has no interest in or sympathy for the women's liberation movement and believes that the generation gap is "very much exaggerated." She has, on occasion, admitted to close friends that she envied their freedom. She expressed that longing in a school essay: "Sailing on a sunny day with a fresh breeze blowing, with maybe someone you really care for, is the nearest thing to heaven anyone will ever get on this earth—certainly the nearest thing I will ever get."

Princess Anne, a Dame of the Order of St. John of Jerusalem, is a holder of the Grand Gold Cross of the Order of Merit of Austria. She is a patron of the Jersey Wild Life Preservation Trust and the Riding for the Disabled Association, commandant-in-chief of the Nursing and Ambulance Cadets of the St. John Ambulance Brigade, and colonel-in-chief of the Worcester and Sherwood Foresters' Regiment and the 8th Canadian Hussars. As president of the Save the Children Fund, she has explained the organization's programs in a BBC television film.

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ARDREY, ROBERT

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The question "Is man born as mean as he is?" —a current version of the heredity-environment debate—is answered in the affirmative by Robert Ardrey, who has been challenged not only for the boldness of his views but also for his credentials, which seem to entitle him to amateur ranking among ethologists and anthropologists. A moderately successful playwright, novelist, and film writer whose serious interest in anthropology dates back only to the mid-1950's, Ardrey has nevertheless earned the right to be taken seriously as an important theorist of the evolution of human behavior, through his best-selling books *African Genesis* (1961), *The Territorial Imperative* (1966), and *The Social Contract* (1970).

Robert Ardrey was born in Chicago on October 16, 1908 to Robert Leslie Ardrey, an editor and publisher, and Marie (Haswell) Ardrey. He grew up as a member of a large family of Scottish background in Hyde Park, then a middle-class neighborhood, not far from the University of Chicago campus and the city's black ghetto. Early interested in writing, by the time he was fifteen he had completed part of a novel that remained, however, unpublished. After graduating from Hyde Park High School in 1927, Ardrey entered the University of Chicago, where he concentrated on the natural and social sciences, while working part time in a bank. His teachers included such noted scholars as Robert Redfield in anthropology, Warder Clyde Allee in zoology, and William F. Ogburn in sociology, but the most influential was the playwright Thornton Wilder, who encouraged him to become a writer.

After graduating in 1930 with a Ph.B. degree and a Phi Beta Kappa key, Ardrey decided to follow Wilder's advice and devote several years to a period of apprenticeship, during which he would write to please himself, regardless of fashionable literary trends. To support himself during those Depression years, he worked at a variety of jobs—playing jazz piano in Chicago bistros, devising civil service tests for the Bureau of Public Personnel, working as a statistician, and lecturing on pre-Columbian Indians at the Mayan exhibit of Chicago's Century of Progress Exposition. His early writings included a novel about Cro-Magnon man that in his words was "so bad that no friends—let alone publishers—could read it" and a play about a Midwestern country doctor that Wilder rejected. In 1934 he completed a farce about Poles in Chicago called *House on Fire* that Wilder took to Jed Harris. After revisions by Harris, Ben Hecht, Charles MacArthur, and George Abbott, the play was produced by Arthur Hopkins with the title *Star Spangled.* It opened on March 10, 1936 at Broadway's Golden Theatre but closed after twenty-three performances. Its lack of success was attributed by some critics to the excessive doctoring to which it had been subjected.

Aided by a Guggenheim fellowship that Wilder, Abbott, Hopkins, and Sidney Howard helped him to obtain, Ardrey toured the United States by bus in 1937, while writing *How to Get Tough About It,* a drama designed to refute the idea that the meek shall inherit the earth. Optioned by Guthrie McClintic, the play opened on Broadway on February 8, 1938. Eleven days later, *Casey Jones,* a drama about an aging railroad engineer that Ardrey had completed in the fall of 1936, had its première in a Group Theatre production directed by Elia Kazan. Both plays were coolly received by critics and closed in less than a month. Although he conceded that Ardrey seemed to be "a new writer of definite talent," Burns Mantle in *Best Plays of 1937-1938* found that both plays failed to measure "up to the standards demanded of realistic romance." But Ardrey found that even failure may be compensated. In his case it was rewarded with a $1,000-a-week contract to write for motion pictures. As he noted wryly in the *Reporter* (January 29, 1957): "I had two simultaneous failures on Broadway. . . . The sensation was such that my services were in instant demand by almost every Hollywood studio. And Samuel Goldwyn, who has the well-earned reputation for buying only the best, bought me."

Arriving in Hollywood in the spring of 1938 with ten dollars in his pocket and holes in his shoes, Ardrey quickly turned out a rough script to be filmed as *The Cowboy and the Lady,* but, as ultimately produced, the film bore no resemblance to his original draft. After three months, he went east again, to Nantucket, Massachusetts, where the stormy coastal landscape and news of the Munich crisis across the Atlantic worked on his imagination until the idea for another play, *Thunder Rock,* came to him. A Group Theatre production of *Thunder Rock,* under Elia Kazan's direction, opened on Broadway on November 14, 1939 to what Ardrey described as "the worst reviews I have ever received" and closed after three weeks. Ardrey attributed the failure of his anti-Fascist and anti-isolationist play in part to the poor timing of its opening, for although war had already been declared in Europe, it had not yet really impinged on the consciousness of many Americans.

Uncertain about his future in the legitimate theatre, Ardrey returned to Hollywood, where he wrote the screenplay for Garson Kanin's adaptation of Sidney Howard's play *They Knew What They Wanted* (RKO, 1940). In the summer of 1940 Ardrey chanced to read in a report by Vincent Sheehan from London that a play called *Thunder Rock* was becoming the hit of the war. Produced by Herbert P. J. Marshall, who had acquired British rights to it, and starring Michael Redgrave, *Thunder Rock* had opened in June in one of the few London theatres not yet closed down by the blitz. Later it played successfully in other British cities, and in 1943 a film version, produced by Roy Boulting, was released by MGM. *Thunder Rock* earned Ardrey the Playwrights Company's Sidney Howard Memorial Award in 1940.

ROBERT ARDREY

During the early 1940's Ardrey worked for the Office of War Information in New York City and wrote the screenplay for *The Lady Takes a Chance* (RKO, 1943), as well as the relatively unimportant utopian novel *Worlds Beginning* (Duell, 1944). After moving back to the film capital in 1945, Ardrey wrote the script for MGM's successful *The Green Years* (1946).

On February 21, 1946 *Jeb,* a new drama by Ardrey, opened on Broadway. It dealt with the frustrations faced by a disabled black war hero who, on his return home, is unable to obtain employment as an adding machine operator, because it is a "white man's job." Although the play received favorable comment from critics and helped to launch its star, Ossie Davis, on a successful acting career, it closed after nine performances. Ardrey, who had lived in close association with blacks during his Chicago boyhood, has suggested that the play may have opened twenty years too soon. Its failure was bitter and costly both for him and its backers, and he vowed not to write any more stage plays unless he "found some approach other than the usual routine of . . . turning the script into the Broadway mill." After completing screenplays for MGM's *The Three Musketeers* (1948), *The Secret Garden* (1949), and *Madame Bovary* (1949), Ardrey wrote another novel, *The Brotherhood of Fear* (Random House, 1952), a thriller in the tradition of Eric Ambler that drew some favorable comment.

In another attempt to make his mark in the legitimate theatre, Ardrey wrote *Sing Me No Lullaby,* a drama about the political persecution of a radical mathematician that was produced by the Off-Broadway Phoenix Theatre Group in October 1954. Although timely, the play was not a popular success, and by 1955, Ardrey concluded that the issue-orientated *théâtre engagé,* which inspired his plays, had been superseded by a "theatre of nostalgia," which, he felt, had little to offer him. Partly as therapy to help him over his disappointment, he arranged with Max Ascoli, publisher of the *Reporter,* to do a series of on-the-spot articles about Africa. Shortly before his departure for Africa in early 1955, a friend suggested that Ardrey check into a report that a South African anthropologist was about to demonstrate that the first recognizable assertion of humanity had been the capacity for murder.

After covering his *Reporter* assignment to investigate the Mau Mau of Kenya, Ardrey visited South Africa, where he met Dr. Raymond A. Dart, the anthropologist known for his theory about the violence of man's dawn-age ancestors. Dart presented Ardrey with the evidence: the jawbone of an *Australopithecus,* a small-boned, erect, meat-eating creature, thought to be a direct ancestor of humankind. Fractures on the *Australopithecus* fossil, and on baboon skulls found nearby, seemed to indicate death by a heavy blow from a double-headed instrument, believed to be the humerus—or upper foreleg bone—of an antelope. The abundance of such fossilized bones at the *Australopithecus* sites in South Africa's Makapansgat Valley, led Dart to theorize that they were among the first implements used by man's ancestors. Aided by his early experience as a statistician, Ardrey evaluated Dart's evidence, becoming so fascinated with the study that he decided to devote his time and talent to the relatively new science of ethology—involving the systematic study of the evolution of human traits through the observation of animal behavior.

Even as Ardrey turned his energies to a new career, the theatre continued to tempt him. While he was settling down to research at London's Natural History Museum in the fall of 1956, the Hungarian revolt and its ruthless suppression by Soviet authorities excited his imagination. He dropped his anthropological research and spent the winter in Vienna where Hungarian refugees were gathered awaiting admission to "the world's far sanctuaries." By the spring of 1957 he had completed a play about the events in Hungary, but it failed to satisfy him.

Returning to his researches in anthropology, Ardrey made another trip to Africa. Then, one morning in the fall of 1957 he awoke, "knowing precisely what the play should be about." Titled *Shadow of Heroes; A Play in Five Acts from the Hungarian Passion,* the play centers upon Julia Rajk, the widow of Lazlo Rajk, a former foreign minister of Hungary who had been purged and executed some years earlier. Concerned as to whether the play might jeopardize the future of Mrs. Rajk, then imprisoned in Romania, Ardrey decided, after talking with a number of Hungarian exiles, that it might do her more good than harm. He guessed correctly, for Julia Rajk was allowed to return home in October 1958, just eleven days after *Shadow of Heroes* opened in London, with Dame Peggy Ashcroft. Although the play failed to draw large audiences in London and fared no better in New York, where it ran for twenty performances at the Off-Broadway York Playhouse in December 1961, it earned reserved praise from critics and won the Theatre Guild's Theresa Helburn Memorial Award in 1961.

The first results of Ardrey's researches into ethology and anthropology were published in *African Genesis; A Personal Investigation into the Animal Origins and Nature of Man* (Atheneum, 1961), in which he presents testimony for a premise that threads through much of his work: "The human being in the most fundamental aspects of his soul and body is nature's last if temporary word on the subject of the armed predator. . . . We are Cain's children. The union of the enlarging brain and the carnivorous way produced man as a genetic possibility." With this book as well as its successors, a main critical complaint was that Ardrey's enthusiasm sometimes outran his research and that he was not entirely objective in his selection and use of animal behavior studies. Nonetheless, most readers, both experts and laymen, found his scholarship and ideas impressive.

Continuing his research with the help of a Wilkie Brothers Foundation grant that he obtained in 1963, Ardrey published *The Territorial Imperative* (Atheneum, 1966), whose title added a new reference term to the English language. Subtitled *A Personal Inquiry into the Animal Origins of Property and Nations,* the book focused on the thesis that the defense of a specific home territory is innate in humans as well as other animals and that the territorial imperative is strong enough to rival or even take precedence over the sexual instinct.

In the third book of the series, *The Social Contract; A Personal Inquiry into the Evolutionary Sources of Order and Disorder* (Atheneum, 1970), Ardrey expanded the themes of the first two books into a new framework. He borrowed the title from the eighteenth-century philosopher Jean Jacques Rousseau who, according to Ardrey, asked "all the right questions . . . too soon" and rightfully went to nature for his study of man but "could not know that life in organized societies is . . . characteristically the animal way." While Rousseau's social contract was an "agreement between fallen angels," Ardrey's is one "between risen apes." In contrast to Rousseau, who emphasized equality before the law, abolition of private property, and the merging of individual rights with those of the state, Ardrey defends individualism. He defines society as "a group of unequal beings organized to meet common needs" and sees equality of opportunity to compete as the only equality mandated by nature.

According to Ardrey's speculations, the growth in brain size that marked the development of man might have been the result of several possible causes. One was geophysical—the heat and cosmic radiation generated by a collision between a tremendous asteroid and the earth some 700,000 years ago. Another stimulus to the development of man's brain, Ardrey speculates, may have been the invention by the Neanderthals of the bow and arrow, which favored the survival of large-brained mutants, who possessed the extraordinary cunning necessary to hunt alone, a quality that may not have been advantageous in earlier hunting situations, when "ability to cooperate meant more than individual superiority." In that theory of human evolution, Ardrey claims to find a key to the riots, lawlessness, and wars that plague modern mankind. "Whatever the evolutionary cause," Ardrey concluded, "man received his brain too fast. . . . Social order is contained in our animal past and is ingrained in the patterns of our animal sub-brains. The individual is the creature of the human future . . . , for it is he, not the mob . . . who created our civilizations."

Reactions to Ardrey's anthropological books ranged from outraged accusations of racism, male chauvinism, xenophobia, and right-wing radicalism to admiration for his scholarship, readability, and ideas. Christopher Lehmann-Haupt, writing in the New York *Times* (October 5, 1970), expressed some concern about the social and political implications of Ardrey's ideas, but described his work as "beguiling, . . . outrageous, . . . provocative, entertaining . . . and . . . not to be taken too seriously." Robin Fox of the *New Republic* (October 31, 1970) felt that although Ardrey's "brilliant naïveté" did not qualify him as an authority on subjects "like race and evolution of the brain," his "display of scholarship, powerful argument, and sheer *chutzpah* in the face of academic hostility, requires our respect and our severest and most responsible criticism."

Concurrently with his work in ethology and anthropology, Ardrey continued to write scripts for motion pictures, including *Quentin Durward* (MGM, 1955), *The Power and the Prize* (MGM, 1956), *The Wonderful Country* (United Artists, 1959), and *The Four Horsemen of the Apocalypse* (MGM, 1962). His script for United Artists' *Khartoum* was nominated for an Academy Award as the best screenplay of 1966. Recently he has been working on a series of thirteen one-hour television documentaries for the BBC, based on material from his books, and on a screen adaptation of Isak Dinesen's *Out of Africa*. His dramas *Thunder Rock, Jeb,* and *Shadow of Heroes* were brought together in the volume *Plays of Three Decades* (Atheneum, 1968). In 1970 he received the International Forum for International Organization award, and in 1972 the University of Chicago presented him with its award for professional achievement.

Robert Ardrey was first married on June 12, 1938 to Helen Johnson, whom he divorced in 1960. Since August 11, 1960 he has been married to Berdine Grunewald, a South African-born actress and artist, who illustrated his three books on anthropology. By his first wife, Ardrey has two sons, Ross and Daniel, and through his present marriage he has a stepdaughter, Vanessa (Mrs. Norman Jenkins). The Ardreys make their home in the Trastevere district of Rome. Although many of Ardrey's anthropological theories seem to align him with the political right-wing, he insists that the only Republican vote he ever cast was for Earl Warren in California, and in 1952 he produced a documentary film for the Presidential campaign of Adlai E. Stevenson. As he told Cleveland Amory in an interview for the *Saturday Review* (November 7, 1970), he considers himself an adherent of classic liberalism and carefully distinguishes between his own position and the "liberal syndrome," which he defines as "1930's liberalism plus neuroses."

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ARNESS, JAMES

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Gunsmoke, television's first and most durable adult western series, is now in its nineteenth season on the CBS network, with James Arness, who created the role on the home screen, still playing the show's protagonist, Marshal Matt Dillon, Dodge City's consummate lawman. Arness *is* Matt Dillon in the way that William S. Hart was indistinguishable from his screen persona. Gerald Nachman wrote in the New York *Daily News* (March 27, 1973): "Arness' slab-like face and massive outline merges all our memories of frontier lawmen. Dillon is the Virginian, Wyatt Earp, Gary Cooper, Shane, and John Wayne lumped into a single, definitive, towering good guy."

James Arness, who is of Norwegian descent, was born James Aurness in Minneapolis, Minnesota on May 26, 1923. His parents, who were divorced twenty-five years ago, are Ruth (Duesler) Salisbury and Rolf Aurness. The father, a retired medical supply salesman, now runs a cattle ranch that James Arness owns in California. The mother is married to businessman Maurice Salisbury and lives in Carmel, California.

Peter Graves, star of the television adventure series *Mission: Impossible*, is Arness' younger brother. "How many parents can boast one magnificent, practical sophisticate [Peter] and one magnificent, sensitive primitive [Jim]?" the mother of the two actors once asked a reporter. After interviewing Mrs. Salisbury, Muriel Davidson

JAMES ARNESS

wrote in *Good Housekeeping* (April 1973): "Physically I saw in her Peter's orderly, exquisitely groomed facade, plus his distrust of strangers. But at the same time there was Jim's slightly prognathous jaw, his restlessness, his sharp wit." She quoted the mother of the two television stars: "My sons are very different. . . . Jim likes to be patted and told everything will be all right. Peter will pat you and say that everything will be okay. . . . They each got where they wanted to be in such divergent ways; Jim, the elder, almost by adventuresome accident; Peter by calculated design."

Mrs. Salisbury reminisced about their boyhoods on the outskirts of Minneapolis, near Lake Harriet and Minnehaha Creek. "Peter once said to me, 'I'm so happy, I never want to live anywhere but here. . . . But with Jim, now, he was always wandering away from home," she told Muriel Davidson. Jim's greatest delight was in hunting, fishing, and sailing, but some of his family's interest in music rubbed off on him. He sang in the Hennepin Avenue Church choir and in choral groups at John Burroughs Grade School, Ramsey Junior High School, and West High School in Minneapolis.

Drafted into the United States Army during his freshman year (1942-43) at Beloit (Wisconsin) College, Arness was wounded in the leg at Anzio beachhead in 1944. After World War II he worked as a substitute radio announcer at station WLOL in Minneapolis for six months before drifting to Hollywood. While acting at the Bliss-Hayden Theatre in Beverly Hills he was discovered by agent Leo Lance, who introduced him to film producer Dore Schary. In between his supporting roles in the Schary productions *The Farmer's Daughter* (RKO, 1946) and *Battleground* (MGM, 1949), Arness beachcombed in Mexico, worked at menial jobs, and collected veteran's benefits and unemployment insurance.

In *The People Against O'Hara* (MGM, 1951), Arness played the unjustly accused title character with what James S. Barstow Jr. of the New York *Herald Tribune* (September 6, 1951) called "an authoritative blend of belligerence and fear surprising for a relative newcomer." Less recognizably, he also had the title role of "a shapeless, magnetic 'something' " in the science-fiction thriller *The Thing* (RKO, 1951). Among his other Hollywood credits were the starring role in *Gun the Man Down* (United Artists, 1957) and featured parts in more than a score of films, including Charles Marquis Warren's *Hellgate* (Lippert, 1952) and many John Wayne vehicles, among them *Big Jim McLain* (Warner Brothers, 1952) and *Hondo* (Warner, 1953).

Gunsmoke, created on CBS radio by director Norman Macdonnell and writer John Meston in 1952, was translated to CBS-TV three years later. The role of Matt Dillon, which had been played by William Conrad on radio, was first offered to John Wayne, but Wayne recommended Arness in his stead and the recommendation was accepted. The supporting roles of Kitty, the saloon hostess, and Doc Adams, were assigned respectively to Amanda Blake and Milburn Stone, who still play those parts.

An instant hit, *Gunsmoke* ranked first in the Nielsen ratings in 1957 and remained among the top ten shows annually thereafter. Originally a half-hour presentation, it was expanded to a full hour in 1960. Gradually the series became an anthology, with the central-character focus shifting from episode to episode, so that Arness could be given more time to relax off-camera.

John Mantley replaced Norman Macdonnell as the show's producer in 1966 and became executive producer two years later. Following the 1966-67 season, when it dropped to thirty-fourth place in the ratings, *Gunsmoke* was canceled, but William S. Paley, board chairman at CBS, intervened to reinstate it before the beginning of the 1967-68 season. Paley's bold move was vindicated by a revival of the show's popularity in 1967-68. Even when in competition with first-place *Rowan and Martin's Laugh-In* on NBC it ranked sixth, according to Nielsen ratings released in the spring of 1969.

The strength of the series was such that not even the defection of Dennis Weaver from the role of Chester, Marshal Dillon's likeable, gimpy deputy, could impair it. As Lawrence Laurent noted in the Washington *Post* (May 18, 1969): "The great appeal of *Gunsmoke*, aside from the competence of the troupe, is its grimy, gritty version of the reality of frontier life. Matt Dillon, from the beginning, has dressed in plain work clothes, without the garish, flashy costumes that used to distinguish cowboy heroes. He has never professed any deep love or profound relationship with his horse."

Writing in the New York *Times* (January 11, 1970), Robert Lasson explained the appeal of *Gunsmoke* in a different way: "Number one, we have a show with the strongest emphasis on character-in-conflict, the very basis of drama. . . . In this era of endemic revolution, when even the family, society's basic cell, is infirm . . . *homo vidensis* . . . remembers other times, other places, when man—or, more pointedly, a man—could act on his environment, when he could face a problem and solve it. . . . *Gunsmoke* is . . . mythic. . . . When Jim Arness rides furiously by in that opening credit, friends, that's not Marshal Matt Dillon. It's Odysseus and Theseus and Siegfried."

In March 1973, as a *Gunsmoke* crew began shooting episodes for the 1973-74 season, Gerald Nachman commented on the show in his *Daily News* article: "TV's first adult western has grown old gracefully. Shot full of warmth, understanding, and understatement, . . . the series is placid, almost Quaker-like, most of its crises solved by friendly persuasion." Regarding Arness' role, Nachman wrote: "Matt Dillon is still the all-time, all-star marshal, pure, square-shouldered square-shooter, yet he never hogs the screen. Half the time you hardly know he's in town, but he casts a tall shadow."

James Arness and Virginia Chapman, a former actress, were married in 1948 and divorced in 1963. They have three children: Craig, (a child of Miss Chapman's by a former marriage, adopted by Arness), Jennie, and Rolf. The success of *Gunsmoke* has made Arness a multimillionaire, and he has invested his income wisely. He owns a house in Hawaii and three other homes in addition to his California ranch. A restive rover, he enjoys piloting the two airplanes he owns as well as surfing, boating, skiing, fishing, and other outdoor diversions.

In her *Good Housekeeping* article Muriel Davidson described Arness thus: "Jim's enormous six-foot-six-inch frame was carelessly stuffed into a poison-green sport shirt, worn brown Levi's, and scuffed boots which looked older than his nineteen-year-old CBS series, *Gunsmoke*. His thinning, tan-colored hair was wind-rumpled; his smile, wide and trusting; his bright blue eyes snapping with humor."

According to Miss Davidson, James Arness, and his brother, Peter, are friendly toward one another "in their own peculiar, icy Nordic way" but are startlingly different in their tastes, avocations, and friends. Jim avoids journalists, publicists, nightclubs, the whole Hollywood scene, and tends to socialize with mechanics, pilots, and stagehands, and the like. Peter, in contrast, is more cosmopolitan. Muriel Davidson quoted the mother of the two stars as saying: "I think that being so different they admire each other for the good traits they do not themselves possess. There is no jealousy between them. In common, they are responsible, very independent, honest, and talented —each in his own way. Perhaps most importantly, they both have a delightful sense of humor. This enables them to laugh at themselves and at the world at large. Jim's humor is at times jocular and zany; Peter's more subtle. At family get-togethers they kid each other mercilessly."

In preparing an article on Arness for *TV Guide* (August 17, 1968), Leslie Raddatz asked some of the people close to Arness if they could explain his "standoffishness." One said, "He's a very strange boy." Another responded, "Some of it—believe it or not—is shyness," and a third said, "There's not much emotion in him. When that little bit of openness closes up, it really closes."

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ARTHUR, BEATRICE

May 13, 1926(?)- Actress
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"My training has been total; I've done everything except stag movies and rodeos," the actress Beatrice Arthur quipped in a recent interview (*Good Housekeeping*, June 1973). Twenty-five years of stage, nightclub, television, and film performing preceded her "overnight stardom" in the popular television series *Maude*. Created by Norman Lear in answer to blue-collar, bigoted Archie Bunker of his widely discussed *All in the Family*, Maude is an upper-middle-class matron and an impassioned liberal. Although less social-minded and less outspoken, Miss Arthur, with her commanding presence, is much like the character she has portrayed so engagingly that soon after *Maude* premièred on CBS in September 1972 it became one of the top comedy situation shows in the Nielsen ratings and has remained high on the list ever since. Another role with which Miss Arthur has become closely identified and which has also given her the opportunity to excel as a master of timing is Vera Charles, the caustic, alcoholic best friend of the heroine of *Mame*. In the original Broadway cast of that musical comedy, she won a Tony award in 1966 for best supporting actress, and several years later she repeated the role in the motion picture version of *Mame*.

Born Bernice Frankel, Beatrice Arthur is one of three children of Philip and Rebecca Frankel and a native of New York City. She is reluctant to disclose her birthdate, which according to Sidney Skolsky is May 13, 1926. During the Depression, when she was about eleven years old, her family, including an older sister and a younger sister, moved from New York to Cambridge, Maryland, where her father opened a clothing store. They were among the very few Jewish residents of that Eastern Shore town. Always tall, the dark-haired girl reached her adult height of five feet nine and a half inches by the time she was twelve. She took refuge from self-consciousness in going to the movies, collecting pictures of Hollywood actors, and daydreaming that she was a small, blonde, beautiful screen star.

While a student at Cambridge High School, Bea Arthur amused her classmates with imitations of Mae West to cover her feeling of insecurity and was voted the wittiest girl in her class. She later attended Linden Hall High School in Liberty, Pennsylvania, from which she graduated. Then for two years she studied at Blackstone College, a junior college in Virginia, before entering

BEATRICE ARTHUR

the Franklin Institute of Science and Arts, where she earned a degree as a medical laboratory technician. But routine hospital work at home in Cambridge soon bored her, and still ambitious to become an actress, she went to New York to enroll in Erwin Piscator's celebrated Dramatic Workshop of the New School for Social Research.

Because of her impressive height and deep, powerful voice, Piscator cast her as classic heroines. She made her stage debut in the title role of *Lysistrata* at his workshop in 1947. Her professional debut, as a member of the speaking chorus in *The Dog Beneath the Skin,* followed at the Cherry Lane on July 21, 1947. Continuing in a series of plays at that Greenwich Village theatre, she played the title role in *Yerma* (1947), Inez in *No Exit* (1948), Kate in *The Taming of the Shrew* (1948), the Mother in *Six Characters in Search of an Author* (1948), the Mother in *The Owl and the Pussycat* (1948), the Marchioness in *Le Bourgeois Gentilhomme* (1949), Constance in *Yes Is for a Very Young Man* (1949), Telka in *The Creditors* (1949), and Hessione in *Heartbreak House* (1949). Meanwhile, in 1948, she sang on television in *Once Upon a Time.*

Among her fellow students at the Dramatic Workshop, along with Harry Guardino, Harry Belafonte, and Marlon Brando, was the actor Gene Saks, who also performed in several Cherry Lane plays. He and Miss Arthur were married on May 28, 1950. Living in a cold water flat and making the theatrical rounds, they were so enamored of the stage that they felt successful even when not working. In the summer of 1951 Beatrice Arthur joined the stock company of Atlantic City's Circle Theatre, where she added to her repertory the roles of Jessie in *Personal Appearance,* the Baroness in *Candle Light,* Nita in *Love or Money,* and Olive in *The Voice of the Turtle.* During 1953 she portrayed Clotilde Lombaste in *The New Moon* at the State Fair Music Hall in Dallas and Dorothy in *Gentlemen Prefer Blondes* at the Music Circus in Lambertville, New Jersey and also performed as resident comedienne at the Tamiment Theatre in Pennsylvania.

Eventually, in a rewarding New York engagement Beatrice Arthur was cast as Lucy Brown in the Marc Blitzstein adaptation of Kurt Weill's *The Threepenny Opera.* The musical opened at the off-Broadway Theatre de Lys on March 10, 1954 to splendid reviews and became a long-running hit. Miss Arthur received notices of "excellent" for both her singing and acting. She left the show for Ben Bagley's *Shoestring Revue,* which premièred at the off-Broadway President Theatre on February 28, 1955. Several critics praised her monologue and satiric torch song, with Brooks Atkinson commenting in the New York *Times* (March 1, 1955), "In one poisonously joyful number about cocktail prattle, Beatrice Arthur is skillfully devastating." Her performance won her a nomination for the 1955 Donaldson Award.

Called in to replace Fifi d'Orsay as Madame Suze, Miss Arthur joined the cast of *Seventh Heaven* in Philadelphia and arrived at New York's ANTA Theatre with that musical on May 26, 1955. Poor reviews closed the production after forty-four performances. She resumed her role in *The Threepenny Opera* on September 20 and remained until the following spring when she again left to appear in *The Ziegfeld Follies,* in which she also understudied Tallulah Bankhead. When that show folded before reaching Broadway, Miss Arthur spent the summer touring in a play titled *What's the Rush?* The next year she played Mirandolina in *Mistress of the Inn* at the Bucks County Playhouse.

On October 16, 1957 Beatrice Arthur opened in her first Broadway comedy, *Nature's Way,* by Herman Wouk, at the Coronet Theatre. Of her performance in the minor role of Nadine Fesser, a reviewer for *Variety* (October 23, 1957) wrote, "The flamboyant felonies of a phony interior decorator are whammed across by Beatrice Arthur." The play was short-lived. Audiences next saw her in *Ulysses in Nighttown,* the Circe segment of James Joyce's famous novel, which was dramatized by Padraic Colum, directed by Burgess Meredith, and presented at the off-Broadway Rooftop Theatre on June 5, 1958. Richard Watts Jr. in the New York *Post* (June 6, 1958) called particular attention to "the impressive portrayal of the dominating brothel madam, Bella, by Beatrice Arthur." With the encouragement of the critics the play ran until the following November, when it was forced to close because the theatre was being torn down.

Early in her career, to earn a living when not employed in the theatre, Miss Arthur sang in such well-known nightclubs as the Blue Angel, Ruban Bleu, and Number One Fifth Avenue. During the 1950's, to augment her income, she played under-five-line parts on the TV shows of Steve Allen, Sid Caesar, Jack Parr, Art Carney, and Perry Como and appeared with Wayne and Shuster on the *Ed Sullivan Show.* Norman Lear, a fan since her *Shoestring Revue* days, invited her to come to Hollywood in 1959 as a regular on the *George Gobel Show,* of which he was producer-director. She survived only two episodes of the program.

Returning to New York, she opened at the off-Broadway Orpheum Theatre on May 18, 1959 in a topical revue *Chic,* which did not please the critics. Walter Kerr, however, paid tribute to the actress (New York *Herald Tribune,* May 19, 1959): "Then there is Beatrice Arthur, a landslide of a soubrette who has been here before in a fugitive revue or two and who has a very firm, haughty way of informing you that the next line—no matter what it says—is going to be funny. Others may read lines hopefully, wistfully, or noncommitally —Miss Arthur sets her lips, adjusts her eyes so that you can't quite avoid them and oozes comic command." In 1959 she also acted in her first motion picture, as a WAC in Paramount's *That Kind of Woman,* starring Sophia Loren.

During the early 1960's Beatrice Arthur enjoyed a kind of semiretirement from the theatre, playing only Hortense in *The Gay Divorcee* at the Cherry Lane in the spring of 1960 and Mrs. Miller in the Elaine May play *A Matter of Position,* which ran for two weeks at the Walnut Theatre in Philadelphia in the fall of 1962. Also, after having urged her husband to change his career from actor to director, she encouraged him through his first directorial assignment, *Enter Laughing,* a success of the 1962-63 Broadway season.

Harold Prince coaxed Miss Arthur back to the stage by choosing her to play Yente, the Matchmaker, in his musical *Fiddler on the Roof.* Although the part was drastically cut before the New York opening at the Imperial Theatre on September 22, 1964, she remained with the show until the following May. A year later she won her greatest Broadway acclaim in *Mame,* which reached the Winter Garden on May 24, 1966. The smash musical, directed by her husband and starring Angela Lansbury, delighted all the critics, who presented Miss Arthur with glowing notices as Vera Charles. Richard Watts Jr., for example, wrote in the New York *Post* (June 4, 1966), "But the performance of the evening is given by Beatrice Arthur in the smaller assignment of the aunt's severest friend. Miss Arthur presents a portrait in acid of a savagely witty, cynical and serpent-tongued woman who is at once a terror, a scourge, the relentless voice of truth, and a pleasure to have around." For her creation of Vera Charles, she won the 1966 Antoinette Perry Award for best supporting actress in a musical comedy.

Leaving the hit show at the end of its first year's run, Miss Arthur returned to temporary retirement, to enjoy the country home, forty miles out of Manhattan, that she and her husband had bought with their earnings from *Mame.* In the course of the next four years she returned briefly to the stage in a musical version of Bruce Jay Friedman's *A Mother's Kisses,* which failed in its tryout in Baltimore. She also appeared as the Italian mother in David Susskind's film, *Lovers and Other Strangers,* released in 1970.

For some time Norman Lear had wanted Beatrice Arthur to try a guest role on his immensely popular television series *All in the Family.* She kept putting him off because she did not want to leave New York and, also, did not feel attracted to television. However, in the late summer of 1971, when she went to Hollywood to visit her husband, who was directing *The Last of the Red Hot Lovers,* Lear persuaded her to do the show. For her one-shot, he created Maude, a cousin of Edith, who came to care for the Bunker family during an illness. Except for their mutual outspokenness, Cousin Maude was the complete opposite of prejudiced, narrow-minded Archie Bunker, played by Carroll O'Connor, who had appeared in *Ulysses in Nighttown* with Miss Arthur. A WASP matron, four-times married and proud of her liberal views, Maude quickly gave Archie his comeuppance, much to the delight of the viewers of the September 1971 episode. The response from CBS officials and from listeners was so favorable that Lear developed a separate series with Maude as the central character. The pilot for the new show, presented on *All in the Family* in the spring of 1972, involved the Bunkers attending Maude's daughter's wedding, which, as a result of Archie's behavior, was called off. It proved to be one of the best-liked *Family* stories.

Maude premièred as a series on September 12, 1972. In *Newsweek* (October 9, 1972) Miss Arthur was applauded as "the new show's real glory." According to *Variety* (September 30, 1972), "Miss Arthur is right up there as a candidate for an Emmy in a role she realizes so naturally that it hardly seems to tax talents," and Cleveland Amory in *TV Guide* (December 9, 1972) asserted, "Beatrice Arthur's Maude, liberal, libertarian and libber, is superb." The cast included Bill Macy as Maude's husband, Walter Findlay. Within a month *Maude* took over eleventh place in the Nielsen popularity ratings, forcing NBC's long-running *Bonanza* to change its Tuesday night spot. The new comedy quickly moved to a place in the top five Nielsen-rated programs shown in prime time. Now, in its second year, *Maude* remains in that category.

In explaining the program's appeal, a writer for *Time* (October 1, 1973) quoted Miss Arthur as saying, "Maude's age, her outspokenness, make her real. For the first time, a *person* is coming on in a TV sitcom." Lear's penchant for mingling realism and provocative social issues with humor has resulted in several highly controversial episodes. The one that caused the greatest furor, "Maude's Dilemma," involved the forty-seven-year-old heroine's discovering that she was pregnant, and after much debate, deciding to have an abortion. When the situation was presented in two parts on November 14 and 21, 1972, some viewers picketed CBS and complained in telephone calls and letters, but only two CBS affiliates canceled the segments. "Maude's Dilemma" scored fourth place in the national Nielsen ratings, and the final count of letters was six to one in favor of the subject matter and the way the question was resolved. Protests from antiabortionist and Catholic groups resulted in the refusal by thirty-two CBS network affiliates to air the reruns during the summer of 1973. Proabortion, population-control, environmental, religious, and women's organizations, however, demonstrated for the program. Wilma Scott Heide, president of the National Organization for Women, explained that the purpose of the demonstrators was to dramatize "not only a women's right to have an abortion but also all people's right to watch any television show they want."

Among other controversial subjects dealt with on *Maude* have been women's liberation, pornography, political campaigning, race relations, and marijuana laws. An episode on the problem of alcoholism, presented in two parts, opened the series' fall season in September 1973. Another program treated the topic of face-lifting, an operation undergone not only by Maude, but by Bea Arthur herself, a handsome woman with brown eyes and brown hair streaked with gray.

Between seasons in the rehearsal and taping of *Maude*, during the spring of 1973, Miss Arthur spent about two months re-creating Vera Charles for the movie version of *Mame*, directed by her husband and starring Lucille Ball in the title role. At times Bea Arthur finds herself bewildered by her busy schedule and rather startling celebrity. She told Robert Kerwin of the Chicago *Tribune* (May 18, 1973): "So what does it all mean? You become a popular TV personality. Fifteen million viewers weekly. Top ratings. If you would have told me ten years ago I'd be doing this and being received like I am now, I'd say you're crazy. There are moments, I'll be home cooking or something, and it comes to me all at once, and I can't believe it."

Bound to California by her TV series, Beatrice Arthur has sublet the family's cooperative apartment on Central Park West and the country home in Bedford, New York, and has rented a house in Rustic Canyon, midway between Hollywood and the Pacific Ocean. She entertains infrequently, preferring, whenever possible, to spend her weekends in the company only of her husband, her two adopted sons, Matthew (born July 14, 1961) and Daniel (born May 8, 1964), and her two pedigreed German shepherd dogs, George and Julie. A gourmet cook, an avid gardener, an incessant reader, and a collector of antique furniture, she seems to enjoy her home as a refuge from Hollywood and Broadway glamour. Miss Arthur is a member of Actors' Equity, the Screen Actors Guild, and the American Federation of Television and Radio Artists.

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ASHBROOK, JOHN M(ILAN)

Sept. 21, 1928- United States Representative from Ohio; newspaper publisher; lawyer
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When he challenged President Richard Nixon in the 1972 primary elections, John M. Ashbrook was a relatively obscure Congressman from Ohio. Hand-picked by a group of influential conservatives led by editor and columnist William F. Buckley, Jr., Ashbrook was considered to be the ideal alternative to a Nixon continuation of the "New Frontier-Great Society" programs of previous Democratic administrations. His conservative credentials were impeccable, yet he was refreshingly free from the rhetoric usually associated with a posture on the far right of the political spectrum. "I could be called a 'liberal' in the classic sense," he told George F. Hobart for a *Human Events* profile (February 5, 1972), "but under today's labels I am a conservative. The true liberal fought for the individual's rights against the crown. . . . But the modern liberal wants to give all power to the crown—to the executive—and that I will always fight."

Severely handicapped by a lack of funds, the symbolic nature of his challenge to the incumbent President, and the more issue-oriented primary campaign of anti-war Republican Representative Paul N. McCloskey Jr., Ashbrook averaged approximately 10 percent of the vote in each of three states where he seriously campaigned. Undaunted, he carried his conservative challenge to the Republican National Convention. When top government officials recounted Nixonian successes to the platform committee, Ashbrook criticized the administration's failure to honor its 1968 campaign pledges. "I still believe it is in the best American tradition to speak out, even when it is in criticism of your party's actions," he told Hobart. "I have not and will not shirk from that role, regardless of the consequences."

John Milan Ashbrook was born on September 21, 1928 in Johnstown, Ohio, an agricultural community near Columbus, the son of William Albert and Marie (Swank) Ashbrook. William Ashbrook, who was descended from seventeenth-century British colonists, established a weekly newspaper, the *Johnstown Independent*, in 1884, "using it," according to Robert Sherrill in his *Saturday Review* article of June 3, 1972, "as a political springboard that eventually landed him in Congress in 1906, where he stayed until the voters retired him in 1920." The former Congressman returned to Johnstown to farm, to manage his business interests, and to raise a second family. A widower, he married the former Marie Swank when he was fifty-five. John M. Ashbrook was the second of three sons of this second marriage, which also produced two daughters. His older brother William is now president of the

Johnstown Savings and Loan Association; his younger brother owns the Ashbrook Insurance Agency. In 1934, when John Ashbrook was six, his sixty-seven-year-old father was reelected to Congress. Despite his Democratic party affiliation, the senior Ashbrook was, until his death in 1940, an arch-enemy of President Franklin D. Roosevelt's New Deal programs.

When Ashbrook graduated from Johnstown High School in 1946, he enlisted in the United States Navy for a two-year tour, volunteering for duty as a storekeeper, first class on Admiral Richard Evelyn Byrd's final Antarctic expedition in the winter of 1946-47. After completing his tour of duty, Ashbrook enrolled at Harvard in the fall of 1948. Among his friends in Cambridge were William A. Rusher, later to become publisher of the *National Review*, and F. Clifton White, who was to devise Senator Goldwater's strategy for capturing the Republican Presidential nomination in 1964. Despite the liberal political philosophies of some of his professors, among them such Harvard luminaries as John Kenneth Galbraith, Arthur Schlesinger Jr., and McGeorge Bundy, Ashbrook, who was a member of the Young Republican Club, remained a die-hard conservative. "I started out at Harvard as a conservative," Ashbrook recounted to *Human Events*, "but my professors and what they taught me made me even more so."

On taking his B.S. degree with honors from Harvard in 1952, Ashbrook entered Ohio State University law school. During his second year there he took on the responsibility for publishing the family newspaper, a weekly with a circulation of 1,975. A participant in local political organizations, he served as chairman of the Licking County Young Republican Club from 1953 to 1955 and of the Ohio League of Young Republicans from 1955 to 1956. In 1955 he was named campaign chairman of the Young Republican National Federation. When he received his law degree and gained admission to the Ohio bar in 1955, he accepted a position as a special counsel to the Ohio attorney general.

In 1956 Ashbrook first ran for public office, defeating the incumbent Democratic assemblyman to win the seat his father had once held in the Ohio state legislature. In the same year he attended the Republican National Convention as an alternate delegate, supporting President Dwight D. Eisenhower's renomination. By 1957, however, as the newly-elected chairman of the Young Republican National Federation, Ashbrook had moved to the right of the President, criticizing Eisenhower's handling of issues ranging from military aid to Yugoslavia to federal subsidies for school construction. His unopposed bid for the chairmanship, the only uncontested election in that organization's history, had been engineered by his Harvard classmates, William A. Rusher and F. Clifton White. Following his selection as one of the outstanding freshman legislators by the Ohio Legislative Correspondents Association, Ashbrook, with an astonishing primary write-in vote of 64 percent, was renominated and subsequently reelected to the Ohio General Assembly in 1958.

JOHN M. ASHBROOK

In his first bid for national elective office in 1960, Ashbrook, who ran on a platform of individual freedom, warned the voters of Ohio's Seventeenth Congressional District against "unbridled national power with a resultant loss of individual freedom and local autonomy." Promising to guard against the "state planners, the economy wreckers, the spenders, and the destroyers of local government" who "weave a web of socialistic control over us," he defeated the incumbent Democratic legislator, Robert W. Levering. Assigned to the House Education and Labor Committee, the freshman Representative, the second youngest member of Congress, quickly became a spokesman for traditionalist Republicans. He voted against a liberal bill to enlarge the House Rules Committee and dilute its conservative strength; against the Kennedy administration's Area Redevelopment Act authorizing federal funds to redevelop economically depressed industrial and rural areas; against the Peace Corps Act; and against the principle of "back-door" spending by federal agencies without the approval of Congressional appropriations committees. With several like-minded Republican members, he rejected further federal aid to education, arguing that federal aid inevitably results in federal control. Angered by what he called the "bureaucrats' blueprint for control of local education," Ashbrook, in a speech outlining "the pitfalls of aid to private and parochial schools," suggested "amending the Constitution if any aid of this type is ever to be considered."

Defying a stringent House rule prohibiting personal criticism of fellow Congressmen, in his second term Ashbrook condemned Adam Clayton Powell, Democratic chairman of the Education and Labor Committee. Charging that the Committee's expenses had doubled since Powell assumed leadership because of unwarranted staff expansion and frequent overseas junkets, Ashbrook urged the House to slash Powell's funding request by $200,000. "A cloak of secrecy covers all too much of what we do in this branch of government," he told his stunned audience. "The reputation of this august body is at stake." Despite his violation of House rules, no one interrupted Ashbrook and no one spoke in the absent Powell's defense.

Appointed to the House Internal Security Committee (formerly the Un-American Activities Committee) at the beginning of his second term in 1963, Ashbrook was named to a special five-man subcommittee to investigate the Ku Klux Klan and its alleged involvement in the murders of civil rights workers in the South. After the preliminary investigations, Ashbrook, the senior Republican member of the Committee, told the press, "The minute I walk into those hearings it is like entering another world where all of the values which are meaningful to me—law and order, respect for your fellow human being, justice—go out the window . . . [where] traditional values are scoffed at." Although the Klan hearings produced a bill, strongly backed by Ashbrook, that prohibited acts of violence by any clandestine organization, no action was taken on the proposed legislation.

Because his district was twice redrawn by the Ohio state legislature, Ashbrook did not always enjoy the decided advantage of running as the incumbent. Nevertheless, Ohio voters regularly returned the legislator to Congress, awarding him from 51.5 percent of the total votes cast in the 1964 election to 64.9 percent in the 1968 contest. In 1970 and 1972, running against Democratic and American Independent party challengers, he received, respectively, 62.2 percent and 57.4 percent of the votes.

To the surprise of some right-wing Republicans, Ashbrook supported Richard M. Nixon at the 1968 Republican National Convention, although he had been a founder of the Draft Goldwater organization in 1963. Denied a seat in the official Ohio delegation for refusing to pledge loyalty to the favorite son candidacy of Governor James Rhodes, Ashbrook fielded his own two-man slate. Along with a delegate pledged to him, he cast his vote for Nixon on the first ballot. Feeling that Nixon was admirably equipped for the Presidency, he contributed an article to the *National Review* (October 22, 1968), in which he tried to persuade conservatives to desert George Wallace in favor of Nixon.

In recent years Ashbrook's voting record has indicated his increasing displeasure with the Nixon White House. According to the *Congressional Quarterly*, his opposition to Nixon administration programs rose from 40 percent in the early years of Nixon's first term to 51 percent in 1972. Although he supported several controversial administration-backed bills, among them federal funding for the SST and a strong anti-busing measure, he opposed the President's "irresponsible" extension of the 10 percent surtax, the "frustratingly inane and perfunctory" Captive Nations Resolution, the federal loan guarantee to Lockheed Aircraft Corporation, and the equal rights amendment for women. When private pressure failed to deter the "leftward drift" of the administration, Ashbrook publicized his disenchantment in a rebuke inserted into the *Congressional Record* of December 16, 1971. Criticizing the "presentation of liberal policies in the verbal trappings of conservatism," Ashbrook denounced budget deficits, the family-assistance plan, wage and price controls, rapprochement with China, trade with Communist nations, and a defense policy "to the left" of President Lyndon B. Johnson's. "If the President's domestic performance is bad," Ashbrook declared, "the foreign policy, save possibly for Vietnam, is far from what we had a right to expect in 1968.... The hope of conservatism, and of the nation in turn, rests not in supporting the President's liberal policies but in opposing them."

On December 29, 1971, at a breakfast meeting with Washington reporters, Ashbrook announced his candidacy for the office of President of the United States. His intention, he said, was not to win the nomination, but to focus right-wing discontent, to act as a "rallying point" for the "many Americans [who] would welcome the opportunity to remind Richard Nixon of the solemn promises he made" during the 1968 campaign. Although Ashbrook was almost unknown to the general public, he was highly regarded by knowledgeable conservatives. As early as September 1966, William F. Buckley, in his syndicated column, had singled out Ashbrook as "the most exciting young man in the Republican party." At the GOP convention in 1968, a number of delegates sported "Ashbrook for President" buttons. And, in 1970, a poll of 31,000 conservatives conducted by the Conservative Book Club showed him to be among the five most respected conservative leaders in American politics. The leading conservative politicians—Senators Barry Goldwater, Strom Thurmond, John Tower, and James Buckley, however, supported President Nixon's reelection. Goldwater publicly denounced Ashbrook's candidacy as a "threat to the entire party, the entire country, the entire free world and freedom itself."

With the enthusiastic support of the American Conservative Union, the Young Americans for Freedom, *Human Events*, and the *National Review*, and the endorsement of New Hampshire's only statewide newspaper, the Manchester *Union Leader*, John Ashbrook took his "No Left Turn" campaign to Granite State voters on March 7, 1972. He only polled 9.6 percent of the vote to Nixon's 67.9 percent, but the results of the Florida primary one week later were even less encouraging. Opposed by the massive political machinery of the Committee to Reelect the President and by conservative celebrities who stumped the state on Nixon's behalf, Ashbrook received a disappointing 8.8 percent of the vote. Nevertheless he pressed his campaign on to California, hoping for better results among that state's large and vocal conservative population. His 10 percent share of the California primary vote and 4 percent total in Massachusetts combined with dwindling campaign contributions, finally led Ashbrook to withdraw from the Presidential race.

His decision provoked considerable discussion in the press. Analyzing the "final collapse" of Ashbrook's right-wing revolt in a Washington *Post* article (June 18, 1972), correspondent Don Oberdorfer concluded that the "ideological conservatism of the hard right is dead. . . . Whatever else he does, Mr. Nixon may turn out to be the man who effectively muffles the thunder on the right." In his syndicated column of June 20, 1972, William F. Buckley countered that Ashbrook, despite overwhelming odds and a slim campaign budget of $120,000, had scored better among Republicans than Senator George McGovern among rank-and-file Democrats.

Ashbrook was awarded an honorary LL.D. by Ashland (Ohio) College in 1963 and the Freedom Award for outstanding leadership in combatting communism from the Order of Lafayette in 1970. Long busy in anticommunist organizations, he served on the steering committees of the Committee of One Million Against the Admission of Red China to the United Nations and was the American representative at the Asian People's Anti-Communist League in the Philippines in 1965. One of the founders of the American Conservative Union after the defeat of Barry Goldwater in the 1964 election, he served as its chairman from 1966 to 1971 and as its director from 1964. On the Hill, he is an active member of the Republican Regulars, a group of conservative Congressmen. He is an adviser to the Young Americans for Freedom and to the Conservative Book Club, a member of the president's advisory board of Ashland College and of the board of directors of the Mental Health Association. He belongs to Delta Theta Phi social fraternity, Sigma Delta Chi, and a number of fraternal organizations, such as the Kiwanis, Elks, and Lions.

His *Human Events* biographer profiled the outspoken Congressman as "big (over six feet) and handsome, a sandy-haired man . . . who lives and works with an intensity to make the average man breathless." An active member of the Johnstown (Ohio) Baptist Church, he neither smokes nor drinks. His marriage to the former Joan Needels on July 3, 1948 ended in divorce in 1971. He has three daughters—Barbara (Mrs. Joseph Robertson), Laura, and Madeline. Believing that conscience is the driving force of conservatism, Ashbrook has little patience with the conservative politician who caters to the "bosses in a smoke-filled room" rather than to his conscience. "My greatest asset in politics," he told John Pierson in an interview for the *Wall Street Journal* (December 28, 1971), "is that I'd rather be a printer. So I don't have to worry that much about a political future and I don't have to trim."

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ASKEW, REUBIN (O'DONOVAN)

Sept. 11, 1928- Governor of Florida
Address: b. Office of the Governor, The Capitol, Tallahassee, Florida 32304; h. Governor's Mansion, Tallahassee, Florida 32303

Foremost among the leaders of the "New South" is populist Democrat Reubin Askew, governor of Florida since 1971. The telegenic Askew, who believes that the welfare of citizens of any race demands equal opportunity for men of all races, has dared to risk his political future by opposing the dominant Wallacites in their campaign for a federal constitutional amendment to block "forced" busing for purposes of school integration, and he has been steadily increasing black representation in state government. Despite his moderation (viewed as "liberalism" among segregationists) on racial issues, he apparently maintains his popularity with his constituency, partly because his sincerity is obvious even to those who oppose him and partly because the working classes of Florida of all races appreciate the progress he has made in such other areas as tax reform. Askew, whose present term expires in 1975, was a practising lawyer and a state legislator before assuming the governorship.

Reubin O'Donovan Askew, born in Muskogee, Oklahoma, on September 11, 1928, is the youngest of six children of Leo Goldberg and Alberta (O'Donovan) Askew. His father, an itinerant carpenter, abandoned the family around the time of Reubin's birth. "I never saw him except once," the Governor has recalled, as quoted by Jon Nordheimer in the New York *Times Magazine* (March 5, 1972), "when I was about ten years old, under very unpleasant circumstances."

Askew was raised in Muskogee until 1937, when his mother moved with her brood back to her home town, Pensacola, Florida. Mrs. Askew supported her family by working as a waitress, a seamstress, a hotel maid, and an at-home baker, and Reubin helped by shining shoes, delivering newspapers, bagging groceries, and going door to door taking orders for his mother's pies and cakes. "Mother taught us to hold our heads high and work," he told Jon Nordheimer. Mrs. Askew, as quoted by Melvin E. Derrick of the Palm Beach *Post-Times* (January 3, 1971), has recalled that her son was a "most determined" boy. "Anything he did, he had to do perfectly, even if it was just cleaning the yard."

His after-school jobs kept him out of sports, but at Pensacola High School Askew found time to play in the band, act in school plays, and sing in a quartet. Academically, his favorite subject was history. His class voted him its "wittiest" male member, and according to his teachers he was a hard-working, serious student who "could be a devil—but always in good taste." In class he liked to argue with teachers and to recite, to such a degree that he was often reprimanded for speaking out of turn.

After graduating from high school, in 1946, Askew served two years in the United States Army

REUBIN ASKEW

Airborne. "For the first time in my life," he told Larry Vickers in an interview for *South Today* (November 1972), "[I] was actually put together with black people . . . on a fairly close relationship." Among his friends was a black soldier who had enlisted because he had been unable to enter medical school. "I think that was the very first time it really hit me," Askew said, "how wrong the [racist] system was." Later, as student body president at Florida State University, he led a protest against segregation in the graduate facilities of state educational institutions. A fellow student, Jerry Thomas, now president of the Florida State Senate, has said of Askew, "Anybody who is surprised today by his toughness and tenacity just hasn't known him for very long."

His studies at Florida State were subsidized by the GI Bill and by membership in the United States Air Force Reserve Officers Training Corps. On receiving his B.S. degree in public administration, in 1951, he was called to active duty, and during the course of the Korean conflict he rose to the rank of captain. After his discharge he entered the University of Florida to study law under the GI Bill, and as a law student he was president of his class, editor of the *Florida Law Review*, and justice of the Phi Alpha Delta law fraternity.

In 1956 Askew took his LL.B. degree, was admitted to the Florida bar, and entered into a law partnership—originally Levin and Askew, now Levin, Askew, Graff & Mabie—in Pensacola. From 1956 to 1958 he served as assistant solicitor of Escambia County. Meanwhile he had been, ever since childhood, aiming at elective office. "Running for office was something I knew I had to do . . . ," he has said. "I feel God has plans for the world and men. If I had any talent I had to use it for public service."

Askew has been running for office, always successfully, since 1958. During twelve years in the state legislature—four as a representative and eight as a senator—he maintained a low profile. He quietly earned a reputation as an expert in government finance while expressing his moderate views on racial matters cautiously, in such a way as not to alienate his ultraconservative constituency in the Florida panhandle.

From the beginning Askew opposed the closing of schools as a tactic for resisting federal imposition of integration. "Because I was from Pensacola people just naturally assumed I'd be part of the conservative bloc," he later explained. "But . . . without public education I never would have had any opportunities, and I told the voters that as long as I was in a position to make a choice I would never do anything to close the schools." When, during one campaign speech, an enraged segregationist called him a "nigger lover," Askew replied, "The trouble is, I don't love them enough. The difference between you and me is that I'm trying to overcome my prejudices and you're not." Observing that the Florida state legislature was "one of the most notoriously corrupt legislatures in the country," columnist Mary McGrory once wrote of Askew, "Any man who could emerge from that bath with ideals intact is plainly a man of fiber" (New York *Post*, March 6, 1972).

With the encouragement of his old friend Harvey Cotton, an insurance adjuster, who helped him to raise $240,000 in campaign funds, Askew ran for governor of Florida in 1970. At the beginning of his campaign he was barely known outside his home constituency, but the sincerity of his concern for the common man that he projected in his television and personal appearances, together with a populist platform stressing the need for tax reform, soon won him a large following, and at the polls in November 1970 he unseated the incumbent, Governor Kirk, with 56 percent of the vote.

At the time Askew assumed office in 1971, Florida's constitution prohibited taxes on income, so that the state was almost entirely dependent for its general revenue on a 5 percent sales tax, which put a heavy burden on the large numbers of migrant workers and senior citizens in the population. In keeping with his campaign promise, Governor Askew made reform of the tax structure one of his first orders of business. Calling the legislature into special session, he won approval of the idea of a state constitutional amendment that would permit 5 percent corporate profits tax. In the months following he stumped the state, exhorting citizens to vote for the necessary change in the constitution, and at the polls in November 1971 the referendum passed by a margin of two to one. Later Askew commented, "The fight over the corporate profits tax brought the special interests out like never before and public attention was focused on the lobbyists as never before. This shadow government has never been challenged before, but now the public got a good close look at them and I don't believe the public will ever let them run loose again."

In the 1971 session the Governor also won from the legislature sweeping penal and judicial reforms. They included the establishment of community correctional centers enhancing the prospects of rehabilitation, reduction of first-offense marijuana possession from a felony to a misdemeanor, classification of alcoholism as a disease rather than a crime, the institution of programs making it easier for ex-convicts to find work, making the selection of judges a nonpolitical matter, and streamlining of the judicial system. The legislature also passed no-fault divorce and auto insurance laws and extended workmen's compensation to cover migrant laborers.

During his first year in office Askew quietly began to integrate the Florida State Highway Patrol and to recruit blacks for state office. Within another year he had placed black members on more than twenty-one state boards and commissions and almost all draft boards. "We're trying to erase the color line so that it can never appear again," he said on one occasion. The wife of another governor was overheard saying to Askew at a Governors' Conference early in 1972: "You've learned the power of office in one year. Most men take a term, and by then it's too late."

Governor Askew called the 1972 session of the legislature "the environmental session" because its greatest accomplishments were the establishment of a state planning agency for a range of areas from agriculture to environment and a $240,000,000 environmental bond issue. Among other Askew-favored measures were increases in welfare and workmen's compensation benefits. On the negative side, the legislature defeated bills for restructuring the educational system, consolidating environmental agencies, and creating an office of consumer advocate.

In addition, it called for a "straw," non-binding, referendum to test public opinion on a proposed federal constitutional amendment against "forced" busing. Rather than veto the latter referendum bill, which he opposed, Askew added a second straw referendum, asking the public whether it preferred equal educational opportunities for all or a return to the old dual-school system. Idealistically, knowing that he had no hope of defeating the wave of (George C.) Wallace sentiment in Florida, Askew campaigned against the anti-busing referendum. "I strongly oppose a constitutional amendment to outlaw busing—not because I particularly like it or think it's a panacea for our problem . . . ," he explained in one speech. "Busing is an artificial and inadequate instrument of change. It should be abandoned just as soon as we can afford to do so. Yet by the use of busing and other methods, we've made real progress in dismantling a dual system of public schools in Florida." At the polls on March 14, 1972 the anti-busing voters were in the majority, but Askew's campaigning was credited with trimming that majority from an expected 86 percent to 74 percent, and that vote was made ambiguous by the success of Askew's own equal educational opportunities question, which also received a majority vote.

Askew was the keynote speaker at the Democratic National Convention in Miami Beach in July 1972, and his name was among those reportedly on the list of prospective vice-Presidential nominees of Democratic Presidential candidate George McGovern. Askew agreed with many of McGovern's ideas and publicly stated that he was voting for him, but he did not campaign for him.

Reubin Askew and the former Donna Lou Harper were married on August 11, 1956. They have two children, Angela and Kevin, who attend a school with a 40 percent black enrollment. Askew, a Presbyterian church elder, is reputed to be a deeply religious man. A teetotaler himself (as well as non-smoker and non-swearer), he serves apple juice to his guests in the gubernatorial mansion in Tallahassee. He belongs to the Masons, the Rotary Club, and the American Legion. For his health he eats brewer's yeast and plays tennis. "He is a tall [six feet two inches] man with threads of silver gray in his black hair," noted Jon Nordheimer in his New York *Times Magazine* article. "His eyes are brown and his face is appealing. . . . He blinks rapidly and hard, a nervous gesture he has learned to suppress when on television or on a public platform." And George Vickers observed in his *South Today* article: "If he were a little more gaunt, he could be called Lincolnesque; a bit pinker, he could be called cherubic."

The soft-spoken, perfectionist governor believes in teaching virtue by personal example. Regarding Askew's patent, shining honesty, Wallace Sanderlin, the city commissioner of Orlando, has said: "Reubin's no Phi Beta Kappa, but he's sincere as hell," and one old white Florida voter has been quoted as saying "Ol' Rube got some funny notions 'bout the colored, but you can't help respecting a man for saying what he thinks."

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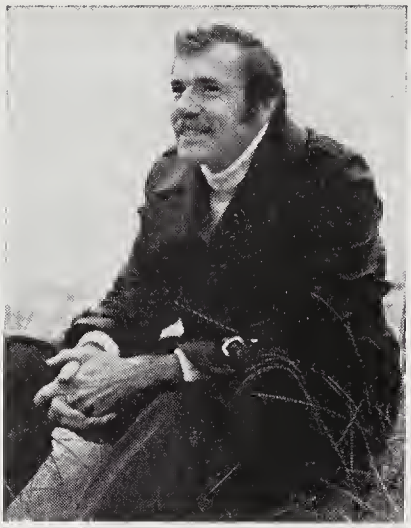
BACH, RICHARD (DAVID) (bok)

June 23, 1936- Author; aviator
Address: b. c/o Macmillan Publishing Co., 866 3d Ave., New York 10022

Richard Bach, a self-described "gypsy pilot" who feels most alive in the air, has published four books about his life's passion. The first three were of his own creation, and only one of them, *Stranger to the Ground* (Harper & Row, 1963), was commercially successful (17,000 copies). Celebrity and fortune have finally come to Bach with a book of which he insists he is not the author but the amanuensis: *Jonathan Livingston Seagull* (Macmillan, 1970), a deceptively simple short allegory about—in Bach's words—"one little seagull's search for freedom and his striving to attain perfection." Reluctantly (for fear of turning away the skeptical), Bach attests that the fable of consciousness-raised Jonathan, the "one-in-a-million gull" who forsakes the garbage scows to pursue pure aerobatics, is divine scripture, re-



RICHARD BACH

vealed to him during visionary experiences. After a slow start, the book has become a runaway best seller, with 7,648,000 copies in print and bids fair to join Antoine de St. Exupéry's *The Little Prince* as a classic of the adult fairy tale genre.

Richard David Bach, reportedly a direct descendant of Johann Sebastian Bach, was born in Oak Park, Illinois on June 23, 1936 to Roland R. Bach, a Red Cross chapter manager and former United States Army chaplain, and Ruth (Shaw) Bach. The author-pilot says he does not know the religious denomination in which his father was a minister. "He tells me from time to time but I honestly keep forgetting," he told Jan Hodenfield of the New York *Post* (July 29, 1972). Bach himself, who now eschews any formal religious affiliation because "organization can ruin anything," is a former reader in the Church of Christ, Scientist, and some analysts of *Jonathan Livingston Seagull* see heavy vestiges of the mind-over-matter teachings of Mary Baker Eddy in the book. (Others detect echoes of many metaphysical schools, from theosophy to Hinduism.)

Bach grew up in Oak Park and in Long Beach, California. When his creative writing teacher at Woodrow Wilson High School in Long Beach told the class that the only way to get an "A" was to show him a check for a published article, Bach sold a story about an astronomy club to which he belonged to the local newspaper. During an otherwise "terrible year" at Long Beach State College, Bach received flying lessons on weekends in exchange for polishing a fellow student's plane and became "whelmed by the idea of flight." In 1956 he quit college to join the United States Air Force, in which he won his wings as a fighter pilot but was given a ground assignment, as supply officer at Stead Air Force Base in Nevada. Restive in the desk job, he left the Air Force when his hitch was up, in 1959, and joined the Air National Guard so that he could fly jet fighters weekends while otherwise living as a civilian.

During the 1960's Bach lived in a chronic state of financial emergency, trying to support both his growing family—he had married Bette Jeanne Franks in 1957—and his most indispensable possession, a private airplane. He worked as a technical writer for Lockheed Aircraft, briefly; as an editor of *Flying* magazine, on and off for three years; and then, in the mid-1960's, as director of the Antique Airplane Association and editor of the association's magazine, *The Antiquer,* with offices in Ottumwa, Iowa.

In addition, Bach did some charter piloting; some barnstorming through the Midwest, offering plane rides at three dollars a head; and occasional odd jobs, from delivering telephone books to selling jewelry. He tried to become an airline pilot but, as he recalls, failed the "image" test ("how you shine your shoes and tie your necktie"). All the while he was doing free-lance writing, and he concentrated on that after his job with the Antique Airplane Association folded. He sold scores of articles to *Flying, Private Pilot, Air Facts, Soaring,* and other magazines, but his complex poetic style cut him off from the more lucrative reportorial assignments that he tried to promote for himself.

Out of a tour of active duty with the Air National Guard, in 1961 and 1962, came Bach's first book, *Stranger to the Ground* (Harper & Row, 1963), an imaginative recreation of a jet pilot's thoughts and experiences during a flight from London to Chaumont, France in bad weather. Selection for condensation by *Reader's Digest* books contributed to the success of that book. Less successful commercially were his second and third books: *Biplane* (Harper & Row, 1966), an account of a cross-country trip in his open-cockpit 1929 Parks P-2A; and *Nothing By Chance* (Morrow, 1969), a chronicle of his experiences barnstorming, 1920's-style. In both books a stream-of-consciousness technique accommodated both Bach's romantic approach to flying and his attention to technical detail.

Meanwhile, the genesis of *Jonathan Livingston Seagull* had been in process since 1959, when Bach was living with his family in Long Beach, California. He recounted to Michael Putney of the *National Observer* (February 26, 1972) what happened one night when he was taking a solitary "how-am-I-going-to pay-the-rent walk" along the quiet canals of the Belmont Shore section of Long Beach: "I heard, behind me and to the right, a very logical clear voice—not my own, but a male voice—which said 'Jonathan Livingston Seagull.'" Somewhat unnerved, he hurried home and invited the voice to elaborate. "Bang, it was like being in a motion-picture theatre."

Bach recorded the "spooky visionesque thing" while it unfolded the story of a nonconformist seagull who loves flying for its own sake. Rejecting his father's admonition ("The reason that you fly is to eat") and rising above the flock's "drab slogging back to the fishing boats," Jonathan experiments with the untapped seagull potential for higher forms of flight. By trial and error he learns to fold his wings in such a way as to enable him to fly like a falcon and execute power dives, pull-outs, loops, slow rolls, point rolls, inverted spins, and pinwheels. Joyfully, he returns to the other gulls with the news that they can be better than they are. The message is rejected by the flock's elders, and Jonathan Livingston Seagull is ostracized.

At that point the vision ended abruptly, "like fireworks gone cold in the sky." Bach filed away what he had recorded and forgot about it, for eight years. At five o'clock one morning in Ottumwa, Iowa he woke to find the visionary "movie" unreeling again. In the second vision, and in two subsequent installments coaxed from the "voice," the story of Jonathan was completed: Gliding in solitude through his beloved sky, he suddenly finds himself in perfect formation with two radiant gulls, who take him to another dimension, which he assumes to be "heaven" until his gurus teach him, "Heaven is not a place and it is not a time. Heaven is being perfect." Under the tutelage of the guru gulls Jonathan learns perfect flight, to the point of being able to transcend the boundaries of space and time and transport himself by thought alone. He returns to his old flock long enough to gather together and instruct a band of disciples who will carry forth the idea of perfection, with its miracle-working potential.

In total, the story transcribed by Bach amounted to only 10,000 words, set down in a mere three and a half hours. It was first published piecemeal for nominal fees in *Private Pilot* and *Soaring* in the late 1960's. At that time Bach was at his nadir, living in a trailer with his wife and children, without a car (it had been repossessed), feeling himself to be a failure. In his despondency, he wrote to Ray Bradbury, the science fiction writer, under whom he had once studied creative writing. Bradbury wrote back: "Imagine yourself on your deathbed, still a failure, having to confess, 'I never really tried.' "

Taking the advice to heart, Bach made some radical changes in his attitudes and his life: rather than follow an order to cut a quarter inch off his moustache, he left the Iowa Air National Guard, even though that meant sacrificing his cherished weekends in jets; he left the Church of Christ, Scientist; and, finally, he left his wife and children. "Part of me felt like a rat," he told a reporter for *Time* (November 13, 1972), "but I had to ask myself if I could live there any longer. And I couldn't." Freedom was the important issue, he said.

In the meantime, defying easy categorization, Bach's manuscript about a personified, positive-thinking seagull did not appeal to editors at Harper & Row and other publishing houses where it made the rounds. Then Eleanor Friede, a senior editor at Macmillan who was unaware of the manuscript but who had admired Bach's *Stranger to the Ground*, sent him a routine note asking if he had any new work in hand. The rest is history. "Fate had turned my card over," Bach observed to Shana Alexander of *Newsweek* (July 9, 1973).

At the time of its publication, in August 1970, *Jonathan Livingston Seagull*—a slim volume with forty pages of text and more than twice that number of full-page photographs of gulls by Bach's friend Russell Munson—was known around Macmillan as "Friede's folly." It was launched timidly, in a modest initial edition of 7,500 and with no promotion except for small ads in the New York *Times* and *Publishers' Weekly*. The only notice it received at the time of publication outside of aviation magazines was in *Publishers' Weekly*, where it was dismissed as a "mite too icky poo." But the book's message appealed to a wide underground readership, from drug cultists to Presbyterians, and by dint of word of mouth it eventually burgeoned onto the mass market, where its sales accelerated when the personable Bach began appearing on television talk shows.

In 1972 *Jonathan Livingston Seagull* was selected for distribution by the Book-of-the-Month Club and for condensation by the *Reader's Digest* books, and Avon Books paid more than $1,000,000 for the paperback rights. The book has been on the New York *Times* and *Publishers' Weekly* best-seller lists since April 1972 and it headed those lists for ten months, from May 1972 to March 1973. There are translations in a dozen languages, and a film version, featuring real seagulls trained by Ray Berwick, was released by Paramount. The film opened in New York City on October 24, 1973 to generally negative reviews.

In analyzing the appeal of the book, Richard Hanscom of *Newsday* (May 21, 1972) wrote: "Readers with widely varying ideological loyalties . . . find this a parable which relates to aspirations of their own. Some regard it almost as a sacred text (although another kind of reader will regard it as harmless guff)." Ray Bradbury has called it "a great Rorschach test," explaining, "You read your own mystical principles into it." Incorporating himself as Creature Enterprises Inc., Bach has refused to allow any gimmicky exploitation of his seagull character. Dashboard Jonathans, trendy seafood restaurants, and a Herb Alpert record called "Fly, Jonathan, Fly" have been quietly squelched.

In insisting that he could not have written *Jonathan Livingston Seagull*, Bach points out that his own style is much more ornate, personal, and descriptive, and that he personally does not approve of Jonathan's decision to return to his flock: "Self-sacrifice is a word I cannot stand." The sincerity of his belief in his "voices" comes through in private conversation, according to those who have interviewed him on the subject. Outside of the Jonathan experience, a "voice" has, Bach says, saved him from accidents in the air several times. Still bewildered by his visionary experiences, he had done some cautious investigation of the occult. While he has found most of the "crystal-ball stuff" to be "hard to take," there is at least one seer he tends to trust: science-fiction writer Jane Roberts, the amanuensis of "Seth," whose words are recorded in several of her books.

Bach and his estranged wife have six children, the last of whom was delivered at home by Bach himself. Mrs. Bach and the children live in a house near Lake Michigan purchased for them by the pilot-author. He himself lives in Bridge-hampton, Long Island and keeps the old planes he has been buying lately (including a P-51 Mustang, a Grunnan Widgeon, and a 1932 Waco) at East Hampton airport. He is planning to use some of the planes in a film about barnstorming to be directed by Bill Bennett and in an off-beat flying school he has in mind. Bach has an animistic attitude toward the planes, patting them for service rendered as if they were stalwart beasts.

Tall and rangy in appearance, Richard Bach has, as the *Time* reporter noted, "a bushy moustache, a crinkly smile, and a slightly bemused expression." Others attest to his disarming sense of humor. Michael Putney of the *National Observer* found him to be "ingenuous" and "engaging" and Shana Alexander in her *Newsweek* article described him as "a courteous and serene man." When asked if he himself is Jonathan Livingston Seagull, Bach replied, "No, I'm still way back there, flapping like crazy toward freedom." His philosophy is perhaps best summed up in his statement, "Find out what you love to do, and do your darndest to make it happen."

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BANZER SUÁREZ, HUGO (bän′ser swä′res)

July 10, 1926- President of Bolivia
Address: b. Palacio del Gobierno, La Paz, Bolivia

As President of Bolivia, Colonel Hugo Banzer Suárez is the latest in a long line of heads of state who attained power by force in that impoverished and politically unstable nation. Despite Bolivia's rich tin deposits, its 4,900,000 people—the great majority of them poor Indian peasants—have one of the lowest standards of living in Latin America. Its chronic political turbulence has led to more than 180 changes of government since the country achieved its independence from Spain in 1825. Colonel Banzer, a career soldier who obtained part of his military training in the United States, seized power from leftist General Juan José Torres González on August 22, 1971 in a bloody right-wing coup that resembled the Brazilian army coup of 1964. He was supported by a disparate coalition of political parties, as well as business interests, landowners, and military officers, and he had the tacit approval, if not the direct assistance, of the United States government. After the coup, Banzer promised to turn Bolivia away from the socialist path mapped out by Torres. He encouraged foreign investment, halted nationalization of industries, proclaimed Bolivia's friendship with the United States, and took stringent measures against leftist students and guerrillas. Banzer believes that in the long run, strong doses of "law and order" and industrial development will relieve Bolivia of her endemic poverty and social injustice.

Like many Latin American military leaders, Hugo Banzer Suárez is a member of the ranching and landowning class, for whom military service often provides access to the upper echelons of politics. Of European descent, he belongs to the ruling minority in a country that is about 80 percent Indian. Banzer was born on July 10, 1926 (one source gives 1921) in Santa Cruz, the capital of Bolivia's eastern department, the most prosperous region of the country. Hugo Banzer Suárez was educated in La Paz, Bolivia at the Colegio Militar del Ejército, the national military academy, from which he graduated as a cavalry lieutenant.

During the stormy years following Banzer's graduation in the late 1940's there was a quick succession of military and civilian governments in Bolivia. Then, in 1952, Victor Paz Estenssoro, leader of the Movimiento Nacionalista Revolucionario (MNR), came to power in a revolution that provided the country with some semblance of stability. Meanwhile, Banzer was rising steadily through the ranks of the officer corps. In 1955 he was sent to the Panama Canal Zone for training at the School of the Americas, operated by the United States Army. He received additional training in 1960 at the Armored Cavalry School in Fort Hood, Texas. In the early 1960's he commanded the important Bolivian Fourth Cavalry Regiment. During his visits to the United States, Banzer learned to speak fluent English and established close associations with American military officers.

In November 1964 Bolivia's civilian interlude came to an abrupt end. A military coup sent Paz into exile in Peru, and his Vice-President, General René Barrientos Ortuño, was named President. A vigorous, charismatic nationalist, Barrientos reactivated the process of reform that had bogged down under the Paz regime. Banzer served as Minister of Education in Barrientos' Cabinet until 1967, when he was sent to Washington, D.C. to serve as military attaché in the Bolivian Embassy.

Barrientos' rule ended when he died in a helicopter crash in April 1969, and the power vacuum caused by his death was soon occupied by warring factions of the upper- and middle-class groups that control Bolivia's political life. He was succeeded by his civilian Vice-President, Luis Adolfo Siles Salinas, who remained in power only a few months before he was ousted by a coup that conferred the Presidency on General Alfredo Ovando Candia, the commander in chief of the armed forces, on September 26, 1969. Recalled from Washington, Banzer was given the prestigious post of director of the Colegio Militar del Ejército. Ovando, a left-wing nationalist, remained in power just over a year. He was removed on October 6, 1970 by the right-wing army chief of staff, General Rogelio Miranda. Then, in a countercoup, General Juan José Torres González seized power on October 7 with the help of workers and students.

Banzer had played a key role in helping Miranda to oust Ovando and was therefore on the losing side when Torres came to power. A left-wing radical, Torres introduced a program of nationalization and socialization of the economy that conflicted sharply with Banzer's conservatism and anti-Communism. The leftist President courted the Soviet Union, Cuba, and Chile's newly elected Marxist President Salvador Allende. At the same time, he expelled American Peace Corps workers and expropriated American-owned mines and industries without compensation. To strengthen his position, Torres formed a "Popular Assembly" of students and workers, with advisory powers. Since he lacked significant military support, however, he was forced to yield more and more to extremists whose demands for socialization far exceeded his own. As conditions in Bolivia grew increasingly chaotic, opponents of the government, including Banzer, decided that it was time to act.

In a reorganization of the armed forces, on January 4, 1971 Torres removed Banzer as head of the military academy and transferred him to a frontier garrison. Six days later Banzer and Colonel Edmundo Valencia Ibáñez seized the army headquarters in La Paz and took several high-ranking officers as hostages. Within a day, the coup was crushed by Torres, who charged that it had been supported by "sinister foreign interests." Exiled to Argentina, Banzer made several clandestine trips to Bolivia over the next few months, plotting with the elements that were to support him, including army officers, businessmen, and some peasant leaders. He also won the support of two major non-Communist parties, Paz Estenssoro's moderate MNR and the right-wing Falange Socialista Boliviano (FSB). Although the two parties, both outlawed under Torres, had opposed each other for years, they united under Banzer's anti-Communist banner. Meanwhile, Torres tried unsuccessfully to pacify the disgruntled military. According to a report in *Le Monde* in August 1971, "What finally convinced the army that it was time to move against Communism was first a demand by the People's Assembly for resumption of diplomatic relations with Cuba, regarded since 1967 as the exporter of Communist revolution to Bolivia . . . [and] second . . . a manifesto published by a group of left-wing officers who proposed that discontented regiments be replaced by a 'people's army.'"

Banzer's arrest in Santa Cruz on August 18, 1971, after he had entered Bolivia secretly, set the coup in motion. His supporters soon took control of Santa Cruz, aided by an elite American-trained 800-man ranger unit. From Santa Cruz Louis H. Diuguid reported in the Washington *Post* (August 29, 1971), "Troops in other provincial cities began lining up with Santa Cruz. . . . Short-wave radio owners listened avidly as the orders went out from here according to plan." According to Diuguid, Major Robert J. Lundin, an American Air Force officer in Santa Cruz, was involved in planning and executing the coup. Although most garrisons were aligned with Banzer, there was bitter fighting in La Paz, where the Colorados Presidential guard battalion supported Torres, as did armed groups of students and workers. Street fighting and pitched battles continued for several days, killing about 120 persons and wounding some 700.

HUGO BANZER SUÁREZ

By August 22 Torres was beaten. With only pockets of resistance remaining, he left the Presidential palace for asylum at the Peruvian Embassy. Banzer, who had in the meantime been released by the political police, was sworn in as President by decision of the military high command. In his inaugural speech, Banzer announced to the Bolivian people: "I don't offer you anything, and maybe I will demand a lot. . . . I promise to banish the terms 'left' and 'right.' My government will be nationalistic, revolutionary, and loyal to the fatherland." Emphasizing the need for law and order, in view of the "chaos and anarchy" through which the country had just passed, Banzer declared that elections were "of no interest."

Banzer's government, which he called the Nationalist Popular Front, was a coalition of the elements that had supported him. A key post, that of Minister of the Interior, went to Colonel Andrés Sélich Chop, the powerful ranger unit commander who had led the fight against Che Guevara's guerrilla forces in 1967. Although the Cabinet included eight members of the MNR and only six of the FSB, it was the latter that became the dominant force in the Nationalist Popular Front. The United States extended recognition to Banzer's government on August 31, 1971, only nine days after it came to power.

Unlike his predecessor, who had tried to improve the workers' lot by means of expropriations, elaborate public works, and generous wage increases, thus bringing about inflation and a flight of capital, Banzer emphasized private enterprise and the encouragement of industrial development and foreign investment while restricting labor unions and suppressing constitutional liberties. He reaffirmed Bolivia's ties to the United States, invited back the Peace Corps, and dissolved the People's Assembly. Banzer indicated that he would retain some of the reforms instituted under Torres and that he would not reverse the 1969 takeover of the American-owned Gulf Oil Company, but he halted the trend toward the nationalization of foreign interests. To woo foreign capital, in December 1971 he decreed a new law of investments, designed "to speed up the republic's economic development and to stimulate the diversification of its industry." At first, his program seemed to be paying some dividends, causing James Nelson Goodsell to observe in the *Christian Science Monitor* (November 13, 1971) that "the changeover has brought a degree of optimism not seen here in years, and there is clear evidence of economic progress—again something not seen in years."

But whatever economic progress had been achieved was accompanied by severe repressions. To crush his opposition, Banzer jailed or deported dissenting intellectuals, churchmen, students, and labor leaders. He shut down the universities for an indefinite period and suppressed urban guerrilla movements by military force. Accused by Banzer of plotting to turn Bolivia into a "Soviet concentration camp," in the spring of 1972 most of the Soviet embassy staff in La Paz was ordered to leave the country.

Banzer faced a major crisis after he devalued Bolivia's currency in October 1972 at the urging of the International Monetary Fund. That move, which favored foreign investors, provoked resentment among workers, whose small wage increases did not compensate for the sharp rise in prices that followed devaluation. When protest strikes and street fighting broke out in November, Banzer declared a state of siege, asserting that the unrest was a plot against the government. James Nelson Goodsell of the *Christian Science Monitor,* who in 1971 had called Banzer "a moderate in political affairs, but not rightist or conservative," referred in his November 25, 1972 report to "Bolivia's right-wing military government," which "in imposing a form of limited martial law . . . , displayed its tendency to use repressive tactics against political opponents." And Richard Gott wrote in the *Guardian* (April 7, 1973) that "Bolivia constitutes a classic case of a country where the activity of the state is designed primarily and almost exclusively to satisfy the needs and desires of private enterprise." A report in the New York *Times* (January 22, 1973) by Jaime Calderon and James Petras of the United States Committee for Justice to Latin American Political Prisoners described Bolivia as "a terrifying place for those concerned with social justice and political freedom" and maintained that prisoners were being beaten and tortured in government concentration camps.

While suppressing the leftist opposition, Banzer also moved against potential rivals on the extreme right, notably Colonel Andrés Sélich. After resigning as Minister of the Interior in January 1972, Sélich served for a time as Ambassador to Paraguay. Arrested in May 1973 for allegedly plotting a right-wing coup against the Banzer government, Sélich died shortly thereafter under mysterious circumstances. Although his death touched off considerable conflict between the MNR and FSB factions in the government, Banzer's Cabinet managed to weather the crisis. Meanwhile, Bolivia's economy picked up strength as a result of the currency devaluation, which stimulated domestic and foreign investments and brought increased foreign financial aid. In the spring of 1973 the Banzer government put the finishing touches on a five-year plan emphasizing mining and oil exploration, as well as the development of agriculture. Other reform measures include a school building program and a social security plan for the country's Indian peasant majority. Banzer has given little indication, however, of any intention to restore constitutional government in Bolivia in the foreseeable future.

Colonel Hugo Banzer Suárez and his wife, the former Yolanda Parra, have five children. Deceptively unassuming in manner, Banzer is five feet five inches tall, weighs 132 pounds, and is nicknamed "El Petiso"—a Latin American colloquialism referring to his short stature. According to a profile in the New York *Times* (August 25, 1971), "His dark brown hair is combed straight forward to a fringe over his forehead to hide a bald spot. His cavalryman's moustache seems almost too large for his thin face. But he smiles easily, has an urbane manner of speaking in a low-pitched voice, and his dark brown eyes command attention." Popular among the younger army officers, Banzer has a reputation for courage and incorruptibility. He is an excellent horseman and an omnivorous reader, whose interests range from James Bond novels to Latin American history. His daughter Patricia, quoted in the New York *Times* sketch, describes him as "a father who prefers to be with his family rather than to be going out to fiestas."

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BANZHAF, JOHN F(RANCIS), 3D

July 2, 1940- Organization executive; lawyer; university professor

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Now in the vanguard of the new band of public-interest lawyers and consumer advocates, John F. Banzhaf 3d began his crusading career in 1967, when barely two years out of law school he almost singlehandedly took on the powerful broadcasting and tobacco industries. Contrary to "realistic" prediction, the Federal Communications Commission agreed with his demand that the networks present free antismoking messages to counter the effects of cigarette commercials, and the action that Banzhaf initiated as a private person, and defended on his own in the federal courts, led ultimately to the complete abolition of cigarette advertising from the airwaves. Since then, as a law professor at George Washington University and as executive director of Action on Smoking & Health and of his more recently formed Action on Safety & Health, Banzhaf has been involved in a variety of consumerist-oriented legal activism. His object, as described by Frank J. Prial of the *Wall Street Journal* (April 17, 1969), "is to use the courts to change the world."

John Francis Banzhaf 3d, the son of John Francis and Olga (Mischenko) Banzhaf, was born on July 2, 1940 in New York City, where both his parents taught in the public school system. He grew up in a middle-class residential neighborhood in the Bronx and attended the local elementary school. After skipping several grades and passing a stiff citywide entrance examination, Banzhaf entered Manhattan's Stuyvesant High School, a school for bright students offering a curriculum that emphasizes science and mathematics. He graduated from high school at the age of fifteen.

Following a year's employment with an electrical engineering firm, Banzhaf enrolled in the Massachusetts Institute of Technology. While a student there he worked first, for a time during 1957, as a civilian research associate at the United States Army Signal Corps Engineering Laboratories and then, from 1958 to 1962, as a research-and-development engineer and a resident electrical engineering consultant for the Lear Siegler Corporation. At MIT, meanwhile, he won election to three honor societies—Eta Kappa Nu (electrical engineering), Sigma Xi (science), and Tau Beta Pi (engineering)—and, in 1962, obtained his B.S. degree in electrical engineering.

Besides publishing half a dozen technical articles in electrical engineering, Banzhaf coinvented a patented solid-state multiplying system and a patented directional antenna for space vehicles. Despite his achievements, he felt a gnawing dissatisfaction with his chosen profession. As he explained to Nancy Puffenbarger in an interview for the Washington *Post's Potomac* magazine (March 15, 1970), "I enjoyed engineering and I was reasonably good at it. But I liked working with people more than with gadgets. And I felt that as an engineer I couldn't do very much about many of the problems I saw around me. . . . I always figured, 'Gee, if I were a lawyer I could go out and do something.'"

A few months after his graduation from MIT, therefore, Banzhaf entered the Columbia University Law School, planning to use his engineering background in preparing for a career in patent law. Although he once described himself to John Fialka of the Washington *Evening Star* (February 5, 1970) as "a run-of-the-mill law student," Banzhaf was actually an outstanding member of his class. In his first year he acquired a schoolwide reputation for speaking his own mind on legal issues and earned high grades to qualify for membership on the editorial board of the prestigious *Columbia Law Review*.

ACTION
ON
SMOKING

JOHN F. BANZHAF 3D

One of his early tasks for that law journal was to research and draft a note on the complex question of whether computer programs could be copyrighted, an issue that involved the protection of materials worth many millions of dollars. In carrying out that assignment, Banzhaf, who had written several programs during his MIT days, revealed himself as a potential legal-action gadfly. To answer the question posed, he made a direct request to the United States Copyright Office for a copyright on a computer program of his own, eventually persuading that agency, in a reversal of policy, to extend copyright protection to such programs. The news of his success, together with his photograph, appeared in the New York *Times* on May 8, 1964.

As a result of his coup, Banzhaf was invited to testify before the House subcommittee on copyright revision, which adopted his recommended amendment on data processing. A later project of Banzhaf's—published by the *Rutgers Law Review* rather than the *Columbia Law Review*, which refused to run a full-length signed article by someone who was still a student—concerned the application of higher mathematics and computer analysis to questions of reapportionment and weighted voting. The conclusions it advanced were adopted by the New York State court of appeals and provided part of the basis for the United States Supreme Court's invalidation of the Indiana electoral system.

Supporting himself by working summers on the social staff of a Caribbean cruise ship, Banzhaf graduated from Columbia Law School in 1965 with a J.D. degree *magna cum laude*. He was admitted to the New York State bar that same year. After working for a while as a research fellow for the National Municipal League in New York City on a reapportionment project, Banzhaf became law clerk to Judge Spottswood W. Robinson 3d, then of the United States district court for the District of Columbia. He completed his clerking stint in 1966 and also secured admission to the District of Columbia bar. Then, for a change of pace he signed up for several short Caribbean cruises before returning in 1967 to New York City, where he became an associate with Watson, Leavenworth, Kelton & Taggart, one of the nation's top patent-law firms.

Banzhaf's follow-up on his earlier studies on voter representation resulted in his completion in 1967 of a computer analysis of voting power under the Electoral College system, which demonstrated that the system's built-in bias, contrary to a widely held popular belief, places residents of small states at a disadvantage in Presidential elections. The study was published in 1968 in the *Villanova Law Review* under the title "One Man, 3,312 Votes." The previous year, as related at some length by Lawrence D. Longley and Alan B. Braun in *The Politics of Electoral College Reform* (1972), Banzhaf had testified on his findings before both Senate and House subcommittees.

Through another project of independent investigation, Banzhaf had also become occupied with the issue of cigarette advertising on television. A nonsmoker aware of the substantial medical evidence of the danger of smoking, he believed that the many cigarette commercials on TV, which presented only one side of the smoking question, might be in violation of the Federal Communications Commission's "fairness doctrine," requiring broadcasters to give "equal time" to all sides of controversial issues of public importance. He is widely reported to have been spurred to action by his outrage at the ads of the cigarette manufacturer that sponsored the televised football game he was watching at his parents' home in the Bronx on Thanksgiving Day in 1966.

During the next few weeks Banzhaf researched the subject in his spare time, and on January 5, 1967 he filed a formal complaint with the FCC, arguing that radio and TV stations presenting cigarette commercials be required to present an equal number of antismoking commercials as a public service. Accepting Banhzaf's argument, the FCC handed down a decision on June 2, 1967 that "significant" free air time be provided for antismoking information, but recommended a ratio of one antismoking message to three smoking commercials, instead of the one-for-one ratio requested by Banzhaf.

America's multimillion-dollar tobacco industry, shaken by that unexpected decision, immediately began legal action to overturn the FCC ruling. The legions of high-powered tobacco attorneys were joined by many lawyers representing the broadcasting industry, which had a vested interest, since in the late 1960's it was selling about $250,000,000 worth of cigarette advertising time a year. Banzhaf, on the other hand, acted almost entirely on his own. His requests to various national health organizations for financial and legal assistance were rejected—allegedly, according to some sources, because those groups, dependent on the networks for donations of free public-service air time for their own fund-raising messages, did not want to incur hostility. Moreover, Banzhaf's job was in jeopardy, because, as a senior partner informed him, Philip Morris was one of the firm's chief clients. Banzhaf was not fired, but, he recalled, as quoted in the New York *Times Magazine* (August 23, 1970), his employers began easing him out: "There was a clear undertone that it would be nice if I would go somewhere else." He soon resigned accordingly.

When the FCC rejected a tobacco- and broadcasting-industry petition to revise its ruling, Banzhaf's adversaries decided to appeal to the federal courts. Anticipating that they would do so in jurisdictions favorable to their case, Banzhaf quickly filed his own appeal with the United States Court of Appeals in Washington on the ground that the FCC one-to-three ruling did not satisfy his request for a one-to-one ratio. His move insured that all future actions would be heard in the nation's capital. Soon afterward the cigarette lawyers filed their own appeal in the capital of tobacco land, Richmond, Virginia, and also asked the Washington court to dismiss Banzhaf's appeal.

Although Banzhaf's shrewd thinking and fast action had guaranteed that his case would be heard in an unbiased setting, he was hard-pressed to handle all the legal work it demanded. He had only five days, for example, to prepare an eighty-page brief answering the industry request for dismissal of his appeal. Late in 1967, however, with financial and moral backing from several prominent physicians, among them the noted heart-specialist Paul Dudley White, Banzhaf founded ASH (Action on Smoking & Health). He became the executive director of the modest nonprofit organization and with about $8,000 in contributions, which increased to $75,000 by the end of the year, he opened a one-room office in Washington and hired legal and clerical help.

Those resources enabled Banzhaf successfully to defend the FCC ruling before the United States Court of Appeals, the decision of which bears his name. He later persuaded the United States Supreme Court to refuse to review the decision, which is now final. Thus, as a result of an action he had initiated by his complaint to the FCC, at an expenditure of some fifty hours of time and about $10 worth of postage, the major radio and TV networks were obliged to provide free time for antismoking messages that, at regular commercial rates, is valued at about $75,000,000 a year.

Under Banzhaf's direction, ASH and its lobbying arm, LASH (Legislative Action on Smoking & Health), continued the campaign against smoking, playing a major role in 1970 in securing Congressional passage of a law banning all cigarette advertising on radio and TV. Pointing out that cigarette smoke can be harmful to nonsmokers who inhale smoke-filled air, Banzhaf and his associates have achieved considerable success in campaigns to prohibit smoking or to provide nonsmoking areas in public places such as theatres, restaurants, and government offices and on public conveyances such as airplanes and interstate buses. Banzhaf has emphasized that he does not wish to deprive smokers of the right to smoke, but has insisted that the people who do not smoke, 75 percent of the populace, also have rights—in particular the right not to be afflicted by unhealthful tobacco smoke.

In 1968 Banzhaf had been appointed an associate professor at the National Law Center of George Washington University in Washington, D.C., where he taught courses in administrative law, torts, trade regulation and unfair trade practices, and legal activism. His innovative teaching techniques and his consumer-advocacy approach soon aroused misgivings among more conventional members of the legal profession, for he eschewed traditional methods of formal academic study. Instead, he adopted a clinical-project approach, in one course dividing his classes into six-member teams, each directed to select a public-service area in which it would actually take substantive legal action. Banzhaf's intention was that the students would learn by doing and at the same time would engage in genuinely useful social activity.

Soon dubbed "Banzhaf's Bandits" by the press, Banzhaf's students descended upon government agencies and big business in connection with a wide range of consumer problems, garnering considerable publicity for the consumer-advocacy point of view and often achieving significant successes as well. The diversity of the problems with which they were concerned is indicated by the acronyms adopted by the groups: SOUP (Students Opposing Unfair Practices), CRASH (Citizens to Restrict Airline Smoking Hazards), BLAST (Black Legal Action for Soul in Television), SNOOP (Students Naturally Opposed to Outrageous Prying), TUBE (Terminating Unfair Broadcasting Excesses), CLASS (Class Action Study and Survey, CANDY (Candy Advertising Normally Directed Towards Youth), STORE (Students to Observe Retail Establishments), PUMP (Protesting Unfair Marketing Practices), and CAP (Collection Agency Project).

Presumably because of his scholastic unorthodoxy, and also, according to some reports, because of a dislike of his personal style, the George Washington law faculty voted in January 1971 against giving Banzhaf tenure and a promotion. That decision resulted in an outburst of peaceful but determined protest among the law school's student body, while endorsements of Banzhaf came in from notable figures throughout the country. As a result, the faculty reconsidered its action and on March 5, 1971 by a vote of 27 to 7 promoted Banzhaf to the rank of full professor with tenure.

Professor John F. Banzhaf 3d was the recipient in 1969 of the *Saturday Review*'s seventeenth annual award for distinguished TV programming in the public interest and the winner in 1967 and 1968 of the *Advertising Age* award for those in advertising news. He regularly makes himself available to government agencies and private organizations as an expert witness, consultant, and counsel on matters of consumer and public interest. Among his magazine articles is "Please Put Your Cigarette Out; the Smoke Is Killing Me!" (*Today's Health*, April 1972). As a consumer advocate and legal activist he has often been compared with Ralph Nader, but there are substantial differences between the two men. Whereas Nader is reserved and somewhat monastic in shunning publicity, Banzhaf is lively and accessible and favors flamboyant, attention-getting methods, which he has found helpful in attracting funds for public-interest causes from private contributors and foundations.

In his article, "The Law Professor Behind ASH, SOUP, PUMP, and CRASH," in the New York *Times Magazine* (August 23, 1970), Joseph A. Page described Banzhaf as "a quintessential individualist," a bachelor who "believes in the good life" and "would like to have the time to indulge in more creature comforts." He stands six feet tall, weighs about 200 pounds, and has well-trimmed brown hair. As the result of a teenage bicycle accident, he has a metal plate in one of his arms. His grooming is neat but casual and his manner is considerably lower keyed than his motto: "Sue the Bastards!" According to press reports, some colleagues and observers find his self-assurance, tenacity, and aggressiveness rather abrasive, while others regard those traits as indispensable as his enthusiasm and expertise in tackling rich and influential interests that threaten public welfare.

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BEAUVOIR, SIMONE (BERTRAND) DE (bō-vwär′)

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In her own life as in her diversified literary output the French author and philosopher Simone de Beauvoir has persuasively demonstrated the existentialist ethic that man alone must provide the foundations of his existence and must bear responsibility for the consequences of his freedom. Although she has been less committed than Jean-Paul Sartre, her close companion of over forty years, in contributing to an organized philosophical system, she has defended the idea of the human potential unaided by divine direction in essays and journalistic pieces, in *The Mandarins*

SIMONE DE BEAUVOIR

and other novels, and in several books of autobiography that have proved to be a candid sociological study of an entire generation in France. A stern, if unconventional, moralist, Miss de Beauvoir has mobilized her crusading convictions and massive resources of erudition in penetrating global examinations of the plight of women in *The Second Sex,* and of the elderly, in *The Coming of Age.* Her publisher in France has been Gallimard.

The older of the two daughters of Georges Bertrand and Françoise (Brasseur) de Beauvoir, Simone Lucie Ernestine Marie Bertrand de Beauvoir was born into a highly respected bourgeois family in Paris, France on January 9, 1908. With characteristic concern for inclusiveness she gave the hour of her birth in her autobiography as four o'clock in the morning. Her sister, Poupette, two and a half years younger, became an artist. Georges de Beauvoir was an advocate of the Court of Appeal in Paris and an amateur actor of cultivated tastes whose fortunes declined during World War I and whose later ventures into business turned out to be disappointing. Holidays spent at the country homes of relatives in Limousin and Meyrignac contributed to his daughter Simone's sense of belonging to a privileged class.

Unlike her husband, a nonbeliever, Madame de Beauvoir was a devout Catholic. Both at home and at school, the Institut Adeline Désir, Simone de Beauvoir was subjected to a protective, conventional rearing based on convent morals. A secret childhood desire to become a Carmelite yielded in adolescence to a growing skepticism. "It was easier for me to think of a world without a creator than of a creator burdened with all the contradictions of the world. My incredulity never once wavered," she recalled in the first volume of her autobiography, *Mémoires d'une jeune fille rangée* (1958; *Memoirs of a Dutiful Daughter,* World, 1959). At fifteen she felt that becoming an author would compensate for the loss of eternity: "By writing a work based on my own experience I would re-create myself and justify my existence. At the same time I would be serving humanity."

After studying mathematics at the Institut Catholique and literature and philosophy at the Institut Sainte-Marie à Neuilly-sur-Seine, Simone de Beauvoir prepared to present herself at the University of Paris for a degree (Licencié ès lettres) and a diploma (Agrégée des lettres) to teach philosophy. Both were awarded in 1929. At the Sorbonne's École Normale Supérieure she had met Jean-Paul Sartre, a fellow student about three and a half years older than she. They passed their final examinations at the same time. In his circle of friends she was called "Beaver," perhaps because of her industriousness, but also because of her enjoyment of company and her "constructive bent."

The maturity of Sartre's thinking and understanding captivated Miss de Beauvoir, who wrote in *Memoirs,* "It was the first time in my life that I felt intellectually inferior to anyone else." In Sartre she found the "dream companion" she had longed for since the age of fifteen. Her rebellion against parental restrictions and values had left her with a sense of being self-determining and with a readiness to enter into a noncontractual intimate association with Sartre that has proved to be lifelong. In the second volume of her autobiography, *La Force de l'âge* (1960; *The Prime of Life,* World, 1962), she quoted Sartre's early explanation to her, in his "favorite terminology," of their relationship: "What *we* have is an *essential* love; but it is a good idea for us also to experience *contingent* love affairs."

For about two years after leaving the Sorbonne, Miss de Beauvoir enjoyed a respite in Paris, where she would have preferred to live and work, before accepting an appointment in 1931 to teach philosophy at the Lycée Montgrand in Marseilles. Her absence from Paris turned out to be not the exile she had dreaded. She found a certain stimulating challenge in teaching, and on her days off she eagerly explored first the city and afterward the entire surrounding countryside in solitary rambles. In 1933 she moved to Lycée Jeanne d'Arc in Rouen, where she could be nearer to Sartre, then teaching at Le Havre. An assignment to the faculty of Lycée Molière at Passy enabled her to return to Paris in 1938. She also later taught at Lycée Camille-Sée in Paris.

At the persistent urging of Sartre, who wanted to keep her literary ambitions alive, Miss de Beauvoir wrote several novels and short stories during her years of teaching in Marseilles and Rouen, but none of them satisfied a publisher. She began her first published novel in Paris in October 1938 and completed it in the summer of 1941. *L'Invitée* is a philosophical novel illustrating Hegel's pronouncement that "each consciousness pursues the death of the Other," although the author has said that she did not know about Hegel's dictum until 1940, a considerable time after she had begun developing her theme.

In *L'Invitée* a fictionalized depiction of the life of Sartre's clique of leftist intellectuals provides a backdrop for the subtle, complex, tense interplay of emotions among a man and woman, long devoted to each other, and a newcomer, a younger woman. The triangular relationship, though not its tragic ending, was reconstructed in considerable part from the author's own experiences. She has acknowledged indebtedness to Ernest Hemingway for certain techniques of style, such as tightening of dialogue and describing scenes and situations not objectively, but through the eyes of the central characters. *L'Invitée* had an encouraging reception when Gallimard published it in 1943. By the time it appeared in English translation in the United States more than a decade later under the title of *She Came to Stay* (World, 1954), she had become an internationally known writer.

Before finishing *She Came to Stay,* Miss de Beauvoir had entered a phase of her life quite different from the one reflected in the novel. With the advent of World War II in 1939 and the eventual occupation of France by the Nazis, she began to regret her avoidance of political involvement. In *Le Sang des autres* (1945; *The Blood of Others,* Knopf, 1948), a novel of a love affair brought to a sorrowful end by her characters' sacrifice in the Resistance, she dealt with the principle of each man's responsibility for the consequence of his acts. She herself later recognized the weakness of her story as a thesis, or message, novel and of her characters as embodiments of moral attitudes.

"By the age of nineteen I was already convinced that man, and man alone, is responsible for the direction of his life, and can direct it adequately. Yet I was never to lose sight of that dizzy void, that dense blackness where all his impulses lurk," Simone de Beauvoir wrote in *The Prime of Life.* It was during the critical war years that her experiences, insights, and reflections reaffirmed several philosophical conclusions that found accommodation within the movement that Gabriel Marcel had termed "existentialism." In 1943 she gave up teaching to spend a greater part of her time writing and in 1945 joined Sartre in editing the monthly review *Les Temps Modernes.*

Questions of freedom and moral choice and, to use her phrase, "the relationship of individual experience to universal reality" are the themes of her philosophical dialogue *Pyrrhus et Cinéas* (1944); *Les Bouches inutiles* (The Useless Mouths), a 1945 play in which citizens of a besieged town have to decide whether or not to feed "useless mouths" of women and children; and *Tous les hommes sont mortels* (1946; *All Men Are Mortal,* World, 1955), an ingenious novel about Count Forsca, a mysterious ageless, deathless man and his involvements with other persons and with historical events over some five centuries. Her *Pour une Morale de l'ambiguité* (1947; *The Ethics of Ambiguity,* Philosophical Library, 1949) has been appraised as a concise and lucid defense of existentialism written with exceptional grace and charm and offering an affirmative and humanistic view of life that contrasts with the pessimism of Sartre's "Man is condemned to be free."

From January to May 1947 Simone de Beauvoir made a lecture tour of the United States on a grant from the French government. Her diary of her adventures, her impressions of scenery and of the Americans she met, and her observations of the country's political climate was published in France as *L'Amérique au jour du jour* (1948, P. Morihien). When *America Day by Day* (Grove) appeared in the United States in 1953 to mixed, but mostly favorable, reviews, its arrival was dwarfed by the almost simultaneous publication of *The Second Sex* (Knopf), which since 1949 as *Le Deuxième Sexe* had been the focus of furious controversy in France.

Since girlhood Simone de Beauvoir had insisted that in her personal life both men and women be subject to the same laws in moral behavior. As she admitted in her autobiographical writings, her femininity had not given her a sense of inferiority nor had otherwise been irksome to her. But Sartre once suggested, "All the same, you weren't brought up the same way a boy would have been; you should look into it further." The result was a comprehensive, well-documented, scholarly but lively treatise on the historical and contemporary situation of women in Western culture, examined from an existentialist's perspective.

The thesis of *The Second Sex* is that women have been forced by social tradition into making their choices from a secondary, or inferior, position in relation to men and have in many ways been treated as if they were members of a racial minority. Depriving women of the human dignity of intellectual and professional equality with men, the author argued, has not only restricted women's cultural contributions, but has created pervasive social injustices and has tended to vitiate sexual relations between men and women. The book, whose ideas Miss de Beauvoir once said she would defend most readily of those of all her work, has been translated into nineteen languages, has had an explosive impact internationally, and in the United States has been regarded as the bible of the Women's Lib movement.

The Prix Goncourt-winning novel *Les Mandarins* (1954, *The Mandarins,* World, 1955) further enhanced Miss de Beauvoir's reputation as a provocative writer of social consciousness and impassioned commitment. A chronicle of the influential role played by existentialist leaders in the political and intellectual developments of France from the World War II liberation to the end of the decade of the 1940's, *The Mandarins* has been generally read as a *roman à clef,* with camouflaged portraits of Sartre, Albert Camus, and others of the existentialist clique, as well as their opponents. While not acknowledging her work as a *roman à clef,* the author has admitted that it does contain an account of her love affair with the American writer Nelson Algren, to whom she dedicated the novel.

Simon de Beauvoir's relationship with Algren was one of the experiences of *The Mandarins* redissected in *La Force des choses* (1963; *Force of*

Circumstance, Putnam, 1965). That book, the third volume of her autobiography, brought her personal history up to the end of the Algerian war, in 1961, against a background of French political, literary, and historical events. *Une Mort tres douce* (1964; *A Very Easy Death,* Putnam, 1966), the ironic title she gave to her harrowing narration of the death of her mother, and *Tout Compte fait* (1972, All Accounting Made) completed the nonfictional account thus far of the author's life.

An important occurrence for Miss de Beauvoir during the years spanned in *Force of Circumstance* was a tour of China that served as a springboard for her *La Longue Marche* (1957; *The Long March,* World, 1958), which combines ancient history with her observations and analysis of contemporary Chinese society. In the American press her book was criticized as being exceedingly partisan toward the Communist government, which had sponsored the tour, and lacking the critical but entertaining impressions she had given of her visit to the United States. But Han Suyin in the *Saturday Review* (May 17, 1958) and some other reviewers praised the book for its informative reporting and the author for her humility and integrity in handling an enormously complex subject.

Returning to fiction, Simone de Beauvoir wrote *Les Belles Images* (1967; Putnam, 1968), which retained its French title in the English translation, and *La Femme rompue* (1968; *The Woman Destroyed,* Putnam, 1969), a collection of three novellas. When asked in an interview for the *Guardian* (February 19, 1970) to explain why the two books came as a surprise to her readers and why they were rather severely criticized, Miss de Beauvoir replied that she considered the novel and the title story of *The Woman Destroyed* to be "from a literary point of view the best things" she had written. She suggested that they had been read carelessly and inattentively. Her other books had been explicit, but "in these two narrations, everything to be read is to be found between the lines. What the language says is not the truth."

If lack of explicitness blunted her assault on the consumers' society in *Les Belles Images,* no similar obstacle palliated her scathing exposé and indictment of Western civilization's cruel neglect of the elderly in her twenty-first book, *La Vieillesse* (1970; *The Coming of Age,* Putnam, 1972). "Her object is to break the conspiracy of silence on a subject that has become privately and publicly taboo in the advanced countries which are governed by the values of profit-making capitalism," V. S. Pritchett pointed out in the *New York Review of Books* (July 20, 1972). Comprehensive in her approach, Miss de Beauvoir examined the subject of old age from the point of view of a biologist, anthropologist, historian, sociologist, and philosopher. Her contention that "old age exposes the failure of our entire civilization" and other similarly abrasive conclusions seemed too pessimistic and one-sided to some critics, although the author suggested solutions through changes in society. Most reviewers regarded the book as a bold and brilliant achievement, and in view of the author's charge of conspiracy of silence, many called attention to the American publisher's decision not to retain the French title, which in English would be simply "Old Age."

Simone de Beauvoir's meticulous exploration of her subjects, in addition to a tendency to spare words no more than she minces them, has made her vulnerable to charges of long-windedness. The incisiveness of her intellect is, however, probably beyond question. In a similarly paradoxical way she has often been criticized for lacking a sense of humor at the same time that her keen wit has rescued her from ponderousness.

Politically, Miss de Beauvoir may perhaps be described as a libertarian socialist and an idealistic revolutionary. In June 1970 she was arrested briefly with Sartre for selling on Left Bank streets the banned Maoist newspaper *La Cause du Peuple.* Also in the summer of 1970 she allowed her name to be used as publisher of the left-wing monthly *L'Idiot international.* Although she later denounced the "political adventurism" of the periodical, she was charged in September 1971 with libeling the French police because of two articles that had appeared when she was still the legally responsible publisher.

Fame has made Simone de Beauvoir a stranger to the old Parisian haunts of *She Came to Stay* and *The Mandarins,* where, it is said, she might overhear herself referred to as "La Grande Sartreuse." Avoiding also literary salons and television appearances, she lives quietly and alone in a comfortable, modest duplex apartment decorated with photographs of friends, mementos of her world travels, and such treasures as Giacometti-designed lampstands. Her home, behind the Montparnasse cemetery, is not far from Sartre's apartment. Now in her sixties, Miss de Beauvoir has a sparkle, freshness, and vigor that would seem the reward of exhilarating enjoyment of the outdoors. Her grappling with taboo subjects has brought her antagonists in France and abroad, worldwide respect, and such accolades as that of a *Newsweek* (May 10, 1965) reviewer of *Force of Circumstance:* "Taken all in all, she is one of the few great women of her time."

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BEITZ, BERTHOLD (bīts)

Sept. 26, 1913- German corporation executive; industrialist
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BERTHOLD BEITZ

The Krupp industrial empire, family-owned for five generations and since 1968 a public corporation, has long been one of Germany's most powerful industrial concerns. Once Germany's main producer of arms and munitions, it rose from the ashes of World War II to begin a new life producing for the needs of a world at peace, under the joint guidance of Alfried Krupp, aristocratic fifth-generation heir to the family mantle, and of his "man of confidence," Berthold Beitz, a "robust child of the people" and a self-made businessman. From 1953 until Alfried Krupp's death in 1967, Beitz, as general manager, built the Krupp firm into one of the largest industrial enterprises in Germany and in the world. When the firm was reconstituted in January 1968 as Fried. Krupp G.m.b.H., following a severe financial crisis, Beitz was removed from its direct management, although as chairman of the newly established Krupp foundation he retained control over its financial resources. He regained much of his earlier authority in 1970 when he became chairman of the corporation's supervisory board. Despite recent shakeups in the firm's top management, Beitz appeared at the end of 1972 to be firmly in control, upholding the Krupp family tradition and overseeing the far-flung operations of Fried. Krupp G.m.b.H. of Essen, West Germany.

Berthold Beitz was born on September 26, 1913, in the industrial town of Demmin, Pomerania, in what is now part of the German Democratic Republic. His father, who served in World War I as a sergeant in a Pomeranian lancer regiment, was a cashier at a bank in nearby Griefswald. His mother, the former Erna Stuth, whom Beitz, in an affectionate mixture of American slang and German, calls "*eine* tough cookie," worked before her marriage as a nursemaid for children of wealthy families.

After passing his *Abitur* on completion of his secondary education, Beitz worked for two years as an apprentice teller in a bank in Stettin (now the Polish city of Szczecin). In 1936 he went to work for a bank in the city of Stralsund, where he rose from the post of teller to branch manager within two years. Moving to Hamburg in 1938, he became a junior executive of Deutsch Shell, the German subsidiary of Royal Dutch Shell. In 1939 Deutsch Shell appointed Beitz head of a survey team working in the oil-rich Boryslaw region of Galicia in Poland, and after Germany occupied the area early in World War II, Beitz became commercial manager of the firm's operations in the Boryslaw oil fields, which included a synthetic rubber plant of great importance to the German war effort. In that capacity Beitz was assigned many thousands of Jewish and non-Jewish Polish slave laborers. Unlike many other German industrial managers in similar positions, Beitz, who had never joined the Nazi party, treated those captives with as much consideration as possible. For both humanitarian and practical reasons, he successfully resisted official efforts to deport many of the prisoners in his charge to extermination camps, on several occasions ordering Nazi officers off company property and hiding individual workers in his own home. In all, Beitz is said to have saved the lives of some 6,000 prisoners, several of whom later rose to high office in postwar Poland.

In 1944, when the Soviet conquest of Galicia closed the German Shell operation there, Beitz was drafted into the German army and given the rank of sergeant after declining to be commissioned as an officer. When the war ended he was in Hamburg, in the British-occupied zone of western Germany. Taking up residence in an abandoned one-room summer house in the outskirts of the city, he eked out a bare subsistence as an agricultural laborer, and during the harsh winter of 1945-46 he and his family nearly starved to death.

In mid-1946, thanks to his halting command of English and to the fact that he was untainted by Nazism, Beitz was appointed deputy chairman of the British Zonal Insurance Control Department, although at the time he knew nothing about insurance. His rapid rise during the next few years is summarized by William Manchester in *The Arms of Krupp* (Little, Brown, 1968) as follows: "Though he had never seen an actuarial table, he prospered on bluff, hiring ex-Nazis with insurance experience to work for him. By the end of the airlift [in 1949] he had become general manager of the Iduna-Germania insurance company, and in four years his salesmanship had raised the firm from sixth to third place in the Bundesrepublik's insurance industry."

In 1952, at an art exhibition in Düsseldorf, Beitz was introduced to Alfried Krupp von Bohlen und Halbach, the scion of Germany's renowned Krupp family, who had just been released from prison after serving a term as a war criminal and was now faced with the task of rebuilding his family's vast industrial empire. An introverted and socially inept man, Krupp was much impressed with the extroverted and flamboyant Beitz, who in almost every way was his psychological and emotional opposite. On the night of September 25, 1952, while the two men were strolling in the rain along Hamburg's Binnet Alster, Krupp invited Beitz to come to Essen as his *Generalbevollmächtigter* (general plenipotentiary), the equivalent of general manager. Beitz, who was almost totally ignorant of the Krupp industrial empire and of the steel industry, which was its mainstay, stalled for time to think over the proposition. After several days of intensive study of the Krupp enterprise, he accepted the invitation.

In November 1953, after the expiration of his contract with Iduna-Germania, Beitz reported to Krupp headquarters in Essen to take on his new responsibilities. His contract provided him with an annual salary of about $250,000—more than was earned by any other industrial executive in Europe at the time—and he was guaranteed employment until the age of sixty-five. Authorized to exercise the right of signature, Beitz thus became the most powerful man in the firm after Alfried Krupp.

The Krupp firm, founded in 1811, occupied an almost legendary status in the minds of most Europeans, as the principal arms supplier to Germany in three major wars, as the largest company anywhere owned by a single person, and as one of Germany's largest coal and steel producers. Its employees, working in some 150 factories, mainly in the Ruhr region, numbered in the scores of thousands, and many of their fathers and grandfathers had also worked for Krupp. Its catalogue of manufactured products included over 3,000 items, such as ships, locomotives, heavy machinery, and diesel engines. The firm's facilities as well as its reputation had been gravely damaged by the war, and major reorganization, reconstruction, and modernization were necessary if it was to retain its competitive position. Furthermore, the Allied authorities, as a condition of Alfried Krupp's release, had specified that the firm could no longer manufacture arms and munitions and that it must divest itself of its coal and steel holdings.

To complicate matters for Beitz, the Krupp firm had been run by a hidebound old guard of aristocratic traditionalists, who resented him as a lower-class interloper and were offended by his informal personal style and business methods. At directors' meetings he was met with controlled hostility, and when he introduced such reforms as the prohibition of heel-clicking, and made a point of addressing foremen by their nicknames, his directorial associates contemptuously began to call him "*der Amerikaner*." Aggressively lower class in his bearding of Krupp's old-line aristocrats, Beitz, at a board meeting, once remarked to a monocled Prussian count, "I know a woman who has held both you and me lovingly in her arms at different times." In the freezing silence that followed, he coolly went on to explain that he was referring to his mother, who years before had been the count's nursemaid.

Despite such problems, however, Beitz moved forward with the tasks for which Alfried Krupp had chosen him: to create a new image for the house of Krupp; to complete the transformation of the Krupp enterprises from their previously military orientation, by introducing new lines of products and finding markets for them; and to replace Krupp's antiquated, paternalistic administration with a decentralized organizational and operational structure suited to mid-twentieth century conditions. The nature of the relationship between Beitz and Alfried Krupp in their joint effort to achieve those goals has been subject to varying interpretations. Some observers, taking Krupp's introverted personality at its face value, regarded Beitz as the real boss. Others saw Beitz as a kind of "prime minister," carrying out in detail the policies that "emperor" Alfried Krupp formulated in general terms. Still others, notably William Manchester, believed that Alfried Krupp played a much more active role than he appeared to, while Beitz, in the role of a fast-talking public relations-oriented front-man, was charged with the task of keeping the pressure off the shy, withdrawn man who, like his forebears for four generations, was the undisputed master of the Krupp enterprise.

Whichever of those speculations is accurate, there is no doubt that the Krupp enterprise generally achieved its goals during the early years of the Beitz-Alfried Krupp association. In 1953 the firm was completely reorganized, following a pattern recommended by American corporation lawyers, and in the years that followed, the Krupp image underwent a complete change. Meanwhile, Beitz, who had acquired a reputation as an international super-salesman, met with considerable success in opening new markets and areas of economic activity for the firm, including the production of electronic equipment, reactors, and computers. As a result of Beitz's efforts, the Krupp firm got around the requirement that it dispose of its coal and steel holdings by placing those holdings under a separate public corporation.

Because of the special credentials his World War II record gave him, Beitz was particularly welcome in Eastern Europe, which he developed as a special Krupp hinterland. Rejecting the ideological rigidities of the cold war, Beitz has been quoted as saying: "There are three ways to deal with Communism. Either we fight them, which no one in his right mind would do; or we can try to pretend they simply do not exist . . . ; or we have to devise ways to come to terms with them." In February 1958 Beitz made his first postwar visit to Poland on the invitation of its government, which in 1960 presented him with a special decoration for his humane treatment of prisoners during the war. Since West Germany at that time had no diplomatic relations with the countries of the Soviet bloc, other than the U.S.S.R., Chancellor Konrad Adenauer, who originally had misgivings about Beitz's trips to the East, eventually used his services as his unofficial ambassador to the Communist countries of Eastern Europe. In 1963 Beitz consulted with President John F. Kennedy in Washington, D.C. on questions involving trade with the East.

Although Beitz's activities enabled the Krupp enterprise to regain much of its old strength, its rapid growth soon outstripped its resources. By the mid-1960's the firm was in a grave financial crisis, largely because it had been forced to borrow heavily to fulfill its commitments in Eastern Europe and elsewhere. Contributing to the crisis was Alfried Krupp's obsession with his family's traditional attachment to certain industries, such as railway rolling stock, and his refusal to heed Beitz's advice and sell Krupp divisions that were operating at a loss. Collapse was staved off by substantial loans from more than 200 German banks and from the state and federal governments, but the firm's days as a family-owned business were ended in 1967 when the creditors placed it under the management of administrative trustees and demanded its complete reorganization.

Under the new arrangement, which had Alfried Krupp's approval before he died on July 30, 1967, the Krupp enterprises became a public limited liability company—formally known as Fried. Krupp G.m.b.H.—effective January 1968. Ownership of all stock in the new company was vested in the newly formed Alfried Krupp von Bohlen und Halbach Foundation, with Beitz as chairman of its board of curators. Beitz was excluded from direct participation in the firm's management, which was now in the hands of a conventional corporate managing board, with a supervisory board surveying its over-all activities.

Although Beitz, whom many held responsible for the firm's catastrophic financial crisis the year before, had been removed from the Krupp firm's management, as head of the Krupp foundation, its sole shareholder, he had considerable indirect power. Furthermore, under the provisions of Alfried Krupp's will, Beitz was made co-executor of the billion-dollar Krupp estate. While the new management, headed by Günter Vogelsang, the chairman of the managing board, began setting the house of Krupp in order, Beitz bided his time. By 1969 the Krupp firm had regained its solvency, and in 1970 it netted about $30,000,000 on sales totaling some $2 billion. In June 1970 Beitz assumed the chairmanship of the supervisory board, succeeding Hermann J. Abs. "In this law-sanctioned watchdog capacity over Mr. Vogelsang's decisions," Hans J. Stueck commented in the New York *Times* (January 15, 1972), "Mr. Beitz stepped up his claims for more authority, clashing repeatedly with Mr. Vogelsang over matters of competence and company policy."

Because of Beitz's administrative control, through the foundation, of the firm's base capital of $156,250,000, and because of his special status as Alfried Krupp's "man of confidence," the results of the power struggle were, perhaps, predictable. In any case, the feud continued behind the scenes until January 1972, when Vogelsang, who had played a major role in saving the firm from bankruptcy and in restoring its economic health, announced that he would resign. He was replaced on October 1, 1972 by Jürgen Krackow, the former manager of Krupp's shipbuilding division in Bremen. But after nine weeks, Krackow resigned, following a controversy over a management appointment at the Krupp foundry in Bochum. On December 10, 1972 company spokesmen announced that Ernst-Wolf Mommsen, a Ruhr steel executive and former state secretary in the federal government, assumed the chairmanship of the Krupp managing board.

In an interview with David Binder of the New York *Times* (December 15, 1972), Beitz emphatically denied that the Krupp enterprise was in financial trouble or that his policies had led to a "Krupp crisis." He also refuted allegations that Mommsen had been dispatched from Bonn to relieve him of policymaking decisions, asserting that the appointment had been made without the government's knowledge and that he had a personal "declaration of loyalty" from Mommsen. "I am hard to get along with," Beitz admitted. "I am an outsider in German business—have been ever since I started with Krupp in 1953, through my trips to Moscow and Warsaw, my policy of getting on with trade unions, my friendship with Willy Brandt. I am perhaps naturally envied."

Berthold Beitz, who has been married for more than three decades to the former Else Hochheim, lives in what William Manchester describes as an "incongruous, wired-for-sound, modern ranch home" in Essen and has three daughters, Barbara, Bettina, and Susanne. One of the daughters is married to an American businessman and another to a son of Henle Klöckner, the head of a prominent Ruhr industrial family. Beitz, who is a Protestant by religion, prides himself on his ability to get along with people. Aggressively informal in a nation still devoted to formal titles and protocol, he affects American dress and manners and salts his conversations with American slang. He is addicted to jazz and enjoys hunting as a recreation but admittedly reads little and collects paintings more as a capital investment than as a cultural pursuit. With Alfried Krupp long dead, and Arndt Krupp, his only son, no longer associated with the firm (in 1967 he relinquished all claims in return for a $500,000-a-year stipend for life), Beitz has come to see himself as the sole guardian of the Krupp tradition.

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BELL, DANIEL

May 10, 1919- Sociologist; university professor; writer
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Over the past thirty years the persuasive social critic, Daniel Bell, currently professor of sociology at Harvard, has shown such a bold range and versatility in his books and articles in leading journals of opinion that even in an age of prolific writers his output is considered phenomenal. Starting out in the 1930's as a socialist and a radical journalist, he became increasingly distrustful of rigid ideology and by the late 1950's had emerged as a spokesman for a moderate liberal approach to social change. Through books like *The End of Ideology* (1960), which has become a classic in social thought, Bell has contributed to "reasonable dialogues" with the scholarly community and the policy makers in government, convinced that the function of intellectuals is not simply to criticize but to specify how ideas can be translated into concrete programs. Besides teaching, he has tried in recent years to implement his ideas through writing for *The Public Interest*, a quarterly he coedited from 1965 until the spring of 1973, and supervising the Commission on the Year 2000, a unique social-planning organization sponsored by the American Academy of Arts and Sciences. In its effort to delineate the shape of American society at the end of the twentieth century, the commission seeks to enlighten the public about the benefits and perils of current trends and thereby extend the range of moral choice, of what Bell calls "alternative futures."

Daniel Bell was born in New York City on May 10, 1919 into a family of Polish-Jewish immigrants. His parents, Benjamin and Anna (Kaplan) Bolotsky, earned a modest living as garment workers who had settled on the Lower East Side, a neighborhood that tended to foster precocious political development. Until the age of six, when he began to learn English, Bell spoke only Yiddish, but by the time he was thirteen, his voracious reading had taken him beyond the usual stock of boys' books to Karl Marx and John Stuart Mill, whose theories he tried to expound as a young soapbox orator for Norman Thomas, leader of the Socialist party. In 1935, at the age of sixteen, he graduated from high school and entered City College of New York, where he concentrated mostly on sociology and ancient history and in 1938 obtained his B.S. degree in sociology.

Bell's classmates at City College included several students who were to achieve professional renown—the literary critic Irving Howe, the sociologists Nathan Glazer and Seymour M. Lipset, and the writer and editor Irving Kristol. The Depression years, coupled with their immigrant background, inevitably made politics crucial in their educational development. Like them, Bell became part of the anti-Communist left, a group consisting of radicals of various persuasions, some of them anti-Stalinist or anti-Soviet and others, like the Young People's Socialist League (Yipsels as they were called), more concerned with positive programs for social reform. Committed to socialist ideals, Bell joined the latter group, although being skeptical of ideological dogma, he remained, as he later remarked, a socialist with a small 's'.

Following his graduation from City College, Bell enrolled in graduate courses in sociology at Columbia. While a student there, he began to write for the *New Leader*, regularly contributing articles from 1939 to 1941. In the latter year Bell, who had been exempt from World War II service for medical reasons, was appointed managing editor of the magazine, a position he held until 1945, when he switched briefly to a job as managing editor of *Common Sense*.

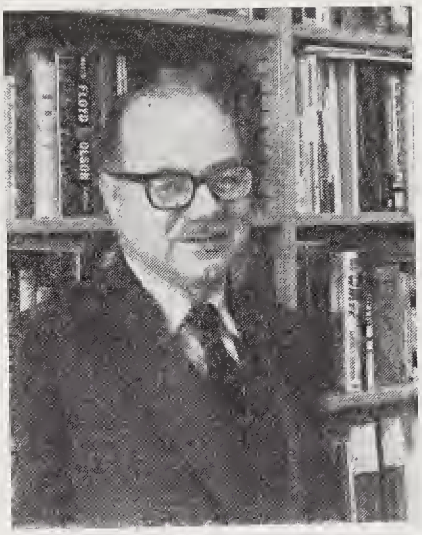
In the fall of 1945 Bell became an instructor in the social sciences at the University of Chicago, where he taught for three years. Impressed by a memorandum that he wrote on request in 1948 for *Fortune* on coverage of labor-management relations, the editors asked him to become labor editor of that magazine. Bell left the University of Chicago to accept the offer, but during some years of a decade at *Fortune* he maintained his ties with the academic community as a part-time lecturer in sociology at Columbia, from 1952 to 1958. He also served as a link between journalism and scholarly specialization by editing in 1955 *The New American Right* (Criterion Bks.), a collection of essays by historians and sociologists on the political movement in the postwar United States—a book that he expanded and updated in 1963 under the title of *The Radical Right* (Doubleday). On an eighteen-month leave of absence from *Fortune*, beginning in 1956, he went to Paris, where he conducted several international seminars for the Ford Foundation-sponsored Congress for Cultural Freedom.

Resigning from the staff of *Fortune* in 1958, Bell spent a year at Sanford University as a fellow of the Center for Advanced Study in the Behavioral Sciences. He returned to Columbia in 1959 to become associate professor of sociology and to complete work for his Ph.D. degree, awarded in 1960. He was promoted to a full professorship in 1962. Throughout the decade from 1959 to 1969 he served additionally as chairman of the department of sociology at Columbia College. During the uprising of Columbia students in 1968 he took an important part in the negotiations between students and the administration. Although he opposed many of the students' tactics, he joined in forming the faculty-student senate and providing guidelines for restructuring educational policy.

By 1960, when Bell published *The End of Ideology; On the Exhaustion of Political Ideas in the Fifties* (Free Press), the book that solidly established his reputation, he had written so many articles and reviews that, as one critic remarked, readers probably wondered whether "there were more than one person writing under the name." In *The End of Ideology* Bell assembled sixteen of his essays published during the previous ten years. Most of them examined aspects of American life: the bureaucratization of American capitalism; the decreased militancy of the labor movement; the "cult of efficiency" in work; the assumptions inherent in C. Wright Mills's theory of an American "power elite." In the last section of the book, which dealt with Marxism, the nature of Soviet behavior, and the failure of American socialism, Bell explored the impact of ideology on social behavior. Defining ideology as "the conversion of ideas into social levers," he maintained that, in the West at least, the catastrophes of the Moscow trials, the Nazi-Soviet pact, the concentration camps, and the suppression of the Hungarian workers' revolt had dealt a final blow to the radical intelligentsia's faith in the old ideologies. The traditional systems of thought, he asserted at the end of his book, had been "exhausted" and lost their "power to persuade."

The End of Ideology was welcomed as a major contribution to the understanding of complex changes in contemporary society, further evidence of what Lewis Alfred Coser, in his review for the *American Journal of Sociology* (July 1960), termed Bell's gift for combining "first-rate social reporting and social analysis." Since Bell had long been associated with liberal causes, his work also presented serious challenges to friends and foes in the socialist camp. Dennis Wrong, an editor of *Dissent,* wrote one of the most thoughtful critiques of the book, reviewing it first in the June 1960 issue of *Commentary* and later engaging Bell in a dialogue in his own magazine (*Dissent,* Summer 1960 and Winter 1961). He described Bell as a "centrist" (a designation the latter readily accepted) who, he felt, was "uncommonly knowledgeable" about the United States economy but tended to be avuncular in his treatment of political and social issues. While conceding that ideological excesses prompted men to entertain unreasonable hopes about the future, Wrong argued that "the reality and indestructibility" of their hopes were not negated. In reply, Bell agreed that the end of ideology ought not to mean the end of utopian thinking, but he reiterated the need for specificity in planning that he had urged in his book: "A utopia has to specify *where* one wants to go, *how* to get there, the costs of the enterprise, and some realization of, and justification for, *who* is to pay." Their exchange keynoted debate over some of the objections that leftists have made to Bell's book and to his consistently cautious approach to social change.

To promote the kind of dispassionate analysis of public issues that he had urged in *The End of Ideology,* in 1965 Bell, along with Irving Kristol, established a new quarterly called the *Public Interest.* In the first issue of the magazine, published in October 1965, the editors explained that by the "public interest" they had in mind Walter Lippmann's definition: "what men would choose if they saw clearly, thought rationally, acted disinterestedly and benevolently." To facilitate rational choice in social planning, Bell and Kristol stressed fact and information in their magazine, encouraging nonideological analyses of the most crucial domestic problems. From the start, the audience they addressed was primarily made up of the policy makers: "not the politicians," Kristol remarked, "but the administrators, who are concerned with housing, welfare, science, the people in social work . . . the political scientists and the sociologists . . . anyone who is seriously interested in public affairs."


DANIEL BELL

Since its inception, the Bell-Kristol venture has prospered, its circulation increasing from the 5,000 originally anticipated to about 11,000 in 1973. Some of its more prestigious contributors have included Daniel P. Moynihan, Robert A. Nisbet, Jacques Barzun, and Nathan Glazer, and many of its articles have questioned prevalent assumptions about domestic policy.

As a social critic and educator, Bell has been intensely concerned about the problems that have beset students and teachers on college campuses in recent years. In 1965 he published the results of a year-long study of undergraduate education, *The Reforming of General Education* (Columbia Univ. Press), in which he argued for the traditional values of a general education, rejecting the current trend to shorten undergraduate programs and introduce specialization in the senior year. The college experience, he maintained, "should be four years of unforced maturation." He advocated a renewed emphasis on the liberal arts that would enrich students' understanding of history and Western civilization before they proceeded to concentrate in a specific discipline. In addition, he proposed that the courses traditionally required for a major be supplemented with interdisciplinary studies that would promote a broader awareness of the problems a student is likely to encounter in his own field.

Bell's study was motivated by the alarm he and some other educators share over the recent tendency to rush students into graduate programs. In their view, education is in danger of becoming so functional that it is likely to produce a class of highly trained but intellectually impoverished specialists. Bell also believes that campus unrest is partly at least a rebellion against the "organizational harness" that has been forced on students at an increasingly early age. Humanistic studies, he suggests, may be one way of dealing with the "tension of the technocratic and apocalyptic moods which wrack the university." Although some features of Bell's program have appealed to both research scholars and proponents of general education, his proposals have not yet produced any tangible results.

One of Bell's most consuming interests has been the use of sociology for social prediction. Since 1965, when he became chairman of the American Academy of Arts and Sciences' Commission on the Year 2000, he and a group of scholars have been trying to assemble data on the shape of American society at the end of the twentieth century. Bell jocularly refers to their work as "the modern *hubris*," although he is convinced that such social forecasting is a major responsibility of any complex society. "The function of prediction," he asserted in a letter to the editor of the New York *Times Magazine* (May 18, 1969), "is not as is often stated, to aid social control, but to widen the spheres of moral choice."

As distinct from the forecasting of events and inventions, which Bell feels is virtually impossible, and the prediction of political behavior, which presupposes too many unknowns, Bell and his associates at the American Academy of Arts and Sciences concentrate mainly on sociological predictions. Although their work is still in a preliminary stage, in 1968 they published several far-reaching forecasts in a book entitled *Toward the Year 2000* (Houghton). They have predicted, among other eventualities, that at the end of the century the population of the world will be 55 percent greater than it is today; that the United States national income will more than double; that the use of leisure time will become a major concern; and that funds will be available to improve cities, housing, and the quality of air and water. On the other hand, judging from present trends, they also foresee some psychological damage, such as a decline in privacy, a greater confusion about educational goals, and a pervasive sense of alienation and depersonalization as people become more mobile and traditions less viable. It is precisely in the hope of averting such possibilities that Bell and his colleagues continue their efforts in forecasting. As Bell has said, "We want to let people choose if they can . . . to change to a different path."

Largely because of greater opportunity for collaborating with other scholars on problems of social prediction, in 1969 Professor Bell moved from Columbia to Harvard University, where he could work in close association with several groups of specialists on studies for the Commission for the Year 2000. *The Coming of Post-Industrial Society* (Basic Bks., 1973) is his most recent "venture in social forecasting," as its subtitle describes his book.

The spring 1973 issue of the *Public Interest* announced an editorial shift in which Bell stepped down from his coeditorship to the honorific post of chairman of the publication committee. He did so, he explained, because of the pressures of his own work—"six book-length manuscripts in first draft" that he wished to complete—not because of the attacks of "new conservatism" that have been leveled at the magazine recently by socialist critics. Bell believes that the quarterly has maintained its disinterested stance over the years, despite the avowed conservatism of his associate Irving Kristol and his own affiliation with government agencies, as a member of the President's Commission on Technology, Automation and Economic Progress from 1964 to 1966 and as chairman of the Government Panel on Social Indicators from 1966 to 1968. Both Bell and Kristol contributed articles to a special issue of the *Public Interest* that they edited for the fall of 1970 on aspects of capitalism and modern life. The issue later appeared as a book, *Capitalism Today* (Basic Bks., 1971).

Bell's work in editing includes his membership on the editorial boards of the *American Scholar* and *Daedalus*. He is vice-president in the social sciences and a fellow of the American Academy of Arts and Sciences, a fellow of the American Sociological Association, and a member of the Council on Foreign Relations and the Century Association. From 1957 to 1961 he was a member of the board of directors of the American Civil Liberties Union. He is the recipient of honorary degrees from Grinnell College and Case Western Reserve University and of the Borden medal of the American Council on Education, awarded in 1966 for *The Reforming of General Education*.

Daniel Bell has been married three times—to Nora Potashnick on September 20, 1943, to Elaine Graham on April 3, 1949, and to Pearl Kazin on December 18, 1960. By his first marriage he has a daughter, Jordy, and by his third, a son, David. Bell is a round-faced, and heavy-set man, energetic and fluent in speech. Tempering his businesslike approach to ideas with a penchant for parody, he "invented" four new social sciences, which he discussed in his brochure *Sociologomachy: A Guide to Modern Usage*. One of them, called "neuro-sociology," he defined as "the study of eumeromorphic behavior unmediated by cognitive or conscious processes." With similar mimicry he once said of his hobby of cooking, as quoted in *Life* (May 12, 1967), "Cooking is the perfect moral act, complete free will. You can put in as many herbs as you like. But in order to know what you've got, you must taste the consequences."

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BENTSEN, LLOYD (MILLARD, JR.)

Feb. 11, 1921- United States Senator from Texas
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With the death, in 1973, of former President Lyndon B. Johnson and the defection of John B. Connally to the Republican party, the leadership of the Texas Democratic party organization passed to Lloyd Bentsen, the junior Senator from Texas. A former United States Congressman and a prominent businessman and financier, Bentsen scored an upset victory over the incumbent, Ralph W. Yarborough, a liberal Democrat, in the May 1970 senatorial primary and went on to defeat the Republican candidate, George Bush, in the November election. A political independent, Bentsen does not fit easily into any ideological classification. According to the *Congressional Quarterly*, in 1972 he supported President Richard Nixon on 57 percent of selected key issues. In the same year he received ratings of 35 percent from the liberal Americans for Democratic Action and 45 percent from the conservative Americans for Constitutional Action.

Lloyd Millard Bentsen Jr., the son of Lloyd M. Bentsen Sr. and Edna Ruth (Colbath) Bentsen, was born in Mission, Texas on February 11, 1921. The senior Bentsen and his brother Elmer had migrated from South Dakota to the citrus country of the Rio Grande Valley, in southern Texas, where they developed a lucrative real estate business. Lloyd Jr. grew up in McAllen in the Rio Grande Valley and studied law at the University of Texas in Austin. In 1942 he took his LL.B. degree and enlisted in the United States Army as a private. Assigned to the Air Force, he became a squadron commander and advanced to the rank of lieutenant colonel while flying fifty missions over Europe. His wartime decorations include the Distinguished Flying Cross and the Air Medal with three oak leaf clusters.

Returning to McAllen after his military discharge, in July 1945, Bentsen entered private law practice and became active in local Democratic politics. Elected judge of Hidalgo County, in 1946, he served in that post for a two-year term. Winning a special election in the fifteenth Congressional district of Texas, Bentsen became the youngest member of the United States House of Representatives when he was sworn in on December 31, 1948, the last day of the Eightieth Congress. As a member of the Eighty-first, Eighty-second, and Eighty-third Congresses, he generally supported the interests of Texas growers, promoting water conservation and reclamation projects, insect control, farm price supports that would strike a balance between the interests of the farmer and the consumer, and the employment of Mexican farm laborers. On social issues, including civil rights, his record was ambivalent: he supported federally sponsored low-income housing and repeal of the poll tax, for example, but opposed federal antidiscrimination laws for employers. A militant anti-Communist, he urged in July 1950 that the United States issue a one-week ultimatum, threatening to use the atom bomb in the Korean conflict if Communist forces did not withdraw from South Korean territory. As early as 1954, Bentsen advocated United States involvement in Indochina. Convinced that Communism posed a serious threat to national security, he campaigned against alleged Communist domination of labor unions.

LLOYD BENTSEN

Having decided not to run for reelection in 1954, Bentsen retired from Congress in January 1955 to go into business in Houston. There, with his father's help, he founded Lincoln Consolidated, a holding company that owns the multimillion-dollar Lincoln Liberty Life Insurance Company and controls stock worth hundreds of millions of dollars in mutual funds, oil, agriculture, and other enterprises, including several Texas banks. He eventually acquired directorships in Lockheed Aircraft, Continental Oil, Panhandle Eastern Pipeline, Trunkline Gas, and the Bank of the Southwest in Houston, all of which he relinquished in 1970, when he made his bid for the United States Senate.

During his years as a businessman in Houston, Bentsen had become friendly with John B. Connally, Governor of Texas from 1963 to 1969, who reportedly persuaded him to enter the 1970 senatorial campaign. Connally and other members of the old-line Democratic establishment in Texas—a group with strong ties to ranching, oil, and other big business interests—were eager to unseat Senator Ralph W. Yarborough, a liberal Democrat. For thirteen years Yarborough had managed to withstand their powerful opposition with the backing of a grassroots coalition of New Deal liberals, blue-collar workers, blacks, Mexican-Americans, and east Texas rural Democrats. But his locally unpopular stand against President Nixon's nomination of G. Harrold Carswell, a Southerner, for the Supreme Court made him unusually vulnerable in 1970, and the Texas Democratic establishment, seeing its opportunity to strike, put together a lavishly funded, highly organized campaign for Lloyd Bentsen's nomination. According to close observers of the Texas political scene, a successful challenge to Yarborough by Bentsen would stem the erosion of the conservative Democratic organization while a Yarborough victory would diminish the influence of big business in the party and in all likelihood accelerate the exodus of moneyed Texans into the ranks of the state's growing Republican organization.

Bentsen's primary campaign, managed by John Mobley, got off to a slow start, because of voter apathy. Yarborough, campaigning on his image as a man of the people pitted against moneyed interests, attacked the financial dealings of the Bentsen family, reminded the voters of lawsuits brought against Lloyd Bentsen Sr. and his brother, and accused the family of land frauds and exploitation of Mexican farm labor. Bentsen, who saturated the airwaves with television and radio commercials, maintained that Yarborough was "out of step with the people of Texas" and linked him to the disorders in Chicago during the 1968 Democratic National Convention and the 1969 Washington demonstrations against the Vietnam war. He attacked Yarborough's votes against the Carswell nomination and the amendment to permit voluntary prayer in public schools and criticized his strong antiwar stand. With reference to Yarborough's advocacy of costly federal programs, he asserted that Texans had "lost patience with politicians who think they can solve every problem by spending more billions of dollars."

Presenting himself as a moderate in race relations, Bentsen pointed out that his own Sheraton Lincoln Hotel in Houston was the first in the state to be desegregated and that he had been one of only two Congressmen from Texas who had voted to abolish the poll tax. To appeal to Mexican-Americans, who constitute about one-fourth of the electorate, he recorded commercials in fluent Spanish. Although ex-President Lyndon B. Johnson remained officially neutral in the campaign, Bentsen had the active support of several former Johnson aides. Bentsen won the primary on May 3, with 803,441 votes to Yarborough's 714,692.

In the general election campaign there was little difference between the positions of Bentsen and Republican candidate George Bush on the issues. Both opposed gun control, rigid regulation of the price of natural gas, and the guaranteed annual income and supported tax incentives for the oil industry and the Nixon administration's policy in Vietnam. While favoring the F-111 airplane, which was being produced in Texas, the two candidates opposed government subsidies for the development of the supersonic transport, which was to be built elsewhere. Bentsen blamed Republican economic policy for inflation, increased unemployment and tight credit while Bush blamed the economic crisis on wasteful spending by past Democratic administrations and the current Democratic-controlled Congress. Striving, like his opponent, to project sensitivity to the problems of minorities, Bentsen held rock 'n' roll rallies in black neighborhoods and made television appearances with Mexican-American Congressman Henry B. Gonzales of San Antonio.

Polls indicated that Bentsen's best hope of victory was in a large turnout of the electorate. Fortunately for him, a referendum on two proposed amendments to the state constitution—one to allow saloons throughout Texas and the other to give undeveloped land the same tax status as farmland —drew conservative rural Democrats to the polls en masse to vote against the first and for the second and also to provide Bentsen with the edge he needed to win. The returns of the November 3 election were 1,226,568 votes, or 53.4 percent of the total, for Bentsen, and 1,071,234 votes, or 46.6 percent, for Bush.

Although President Nixon and Vice-President Spiro Agnew had both stumped in Texas for Bush, administration spokesmen hailed Bentsen's victory as a gain for the Republicans, claiming him as a member of a "working ideological majority" for Nixon. Bentsen reacted by denying that he was part of the "Nixon team" and announcing his intention to function as "a member of the loyal opposition." In an address before the Women's National Democratic club in January 1971, Bentsen emphatically declared himself a Democrat and indicated that he was not necessarily a conservative one. He assailed the Nixon administration for its neglect of education, health, and the environment and for economic policies resulting in high unemployment and inflation, and he quoted the radical community organizer Saul Alinsky to the effect that "the greatest social treason is to commit an act that provokes a more extreme reaction." Promising that he would be "quite partisan" in his efforts to strengthen the Texas Democratic party, he urged all Democrats to refrain from "turning their backs on one another and abandoning their party in times of stress and disagreement." He declared support for a limited form of national health insurance and called for federal funds to promote medical education, scientific research, preventive health care, rural area development, bilingual education programs, vocational training, early childhood education, and improved day care.

Before taking his seat in the Senate at the opening of the Ninety-second Congress in January 1971, Bentsen hired a management consulting firm to help him organize his office from top to bottom. He was assigned to the Senate Armed Services and Public Works committees and the Joint Economic Committee. In February 1972 he was named chairman of the newly formed Armed Services subcommittee on volunteer forces and selective service. In the Ninety-third Congress he relinquished his membership in the Armed Services Committee and was appointed to the powerful Senate Finance Committee.

On key issues in 1971, Bentsen voted against the foreign aid program, for the bill to cut off funds for the development of the supersonic transport, for public works and regional development measures, and for confirmation of President

Nixon's nomination of William H. Rehnquist to the Supreme Court. While supporting the Mansfield amendment calling for United States withdrawal from Vietnam within nine months if American prisoners of war were released in sixty days, he opposed the Cooper-Church amendment that would have prohibited expenditures for Indochina beyond the cost of troop withdrawal.

In 1972 Bentsen voted for a bill empowering the Equal Employment Opportunities Commission to act against employment discrimination, for the Equal Rights Amendment barring sex discrimination, for foreign military aid and Bangladesh relief, for confirmation of Richard G. Kleindienst as Attorney General, and for cloture on debate of a bill to create an independent consumer protection agency. He voted against the Mansfield-Scott amendment barring use of federal funds for busing to overcome racial imbalance, except on request of local school officials, and he opposed the use of federal highway funds for urban mass transit projects. Bentsen spearheaded opposition to the Pentagon's 1972 Trident program for construction of a new fleet of missile-firing submarines by offering an amendment to cut about $508,400,000 from the $906,400,000 earmarked for it. His intention was not to eliminate the Trident project but rather to prevent its acceleration, which, he felt, was likely to lead to waste and cost overruns. He criticized Nixon's pledge to the People's Republic of China that American forces would eventually be withdrawn from Taiwan and complained that the United States made more concessions to China than it received. Although he voted to ratify the strategic arms limitation agreement with the Soviet Union, he criticized some of its provisions, contending that it permitted the Soviets to retain a numerical edge in missiles. In September 1972 Bentsen and Senator Hubert H. Humphrey cosponsored a bill to compensate farmers for losses that they might incur as a result of large-scale sales of American wheat to the Soviet Union.

In January 1973 Bentsen supported a resolution by Senate Democrats to hold up confirmation of Nixon's Cabinet nominees until they had appeared before Congressional committees to explain administration policies. The move was directed, as Bentsen explained, at "secrecy and remoteness on the part of the Cabinet and the Chief Executive." Among other actions in 1973, Bentsen sponsored a bill for reform of private pension plans by means of tax revision. He supported the extension of Presidential authority to impose wage and price controls, and he voted for a measure to require Senate committee hearings to be held publicly. On April 6, 1973, Bentsen was appointed chairman of the Democratic Senatorial Campaign Committee for the 1974 elections.

Lloyd Bentsen and his wife, the former Beryl Ann Longino of Lufkin, Texas, whom he married on November 27, 1943, have two sons, Lloyd Millard 3d and Lan Chase, and a daughter, Tina. An urbane, handsome man, Bentsen is six feet two inches tall. He is a member of the Sigma Nu fraternity and a trustee of the Texas Presbyterian Foundation, and he has served on the boards of the Society for the Performing Arts in Houston, the United Fund of Houston and Harris County, and the Houston Chamber of Commerce.

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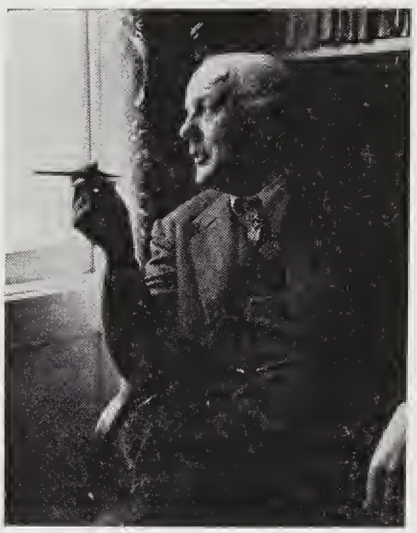
BETJEMAN, SIR JOHN (bech'ə-mən)

Aug. 28, 1906- British writer
Address: b. 43 Cloth Fair, London, England;
h. "The Mead," Wantage, Berkshire, England

With the approval of Queen Elizabeth II, Sir John Betjeman, England's most popular contemporary poet, became in October 1972 his country's Poet Laureate. Sir John, who has said that he would "continue to use poetry in the cause of preserving the countryside," may also be expected to put the prestige of his new post to work in his campaign against planners and developers who seem to him bent on destroying Great Britain's architectural heritage. "The bard of the railway gas-lamp," as he has been called, Sir John hymns the virtues of the traditional and the old-fashioned. Nostalgia, however, is only one of his many moods. His poetry is often wryly humorous, lyrical, impassioned, satiric, and elegiac. Along with his poetry, his first-rate books on architecture and his travel guides and TV lectures have made him one of the most influential and effective preservationists in Great Britain. He has especially done much to restore to favor the once-despised style of Victorian Gothic. Most of his books of poetry have been published in England by John Murray Publishers and in the United States by Houghton Mifflin Company.

John Betjeman was born in Highgate, London, England on August 28, 1906, the son of Ernest Edward and Mabel Bessie (Dawson) Betjeman. In 1820 his great-great-grandfather, who was of Dutch origin, had founded in England a family firm that designed furniture, glassware, and silver. Instead of planning to follow in his father's footsteps by entering the firm and eventually supervising its craftsmen, John Betjeman decided as soon as he could read and write that he would be a poet. When he was a pupil at Highgate Junior School, he bound his poems into a book, "The Best of Betjeman," as he wrote in his verse autobiography, *Summoned by Bells* (1960), and handed his work "To one who, I was told, liked poetry—/The American master, Mr. Eliot./That dear good man, with Prufrock in his head. . ."

By the time that Betjeman's parents sent him off to his first preparatory school, Lynam's, at



SIR JOHN BETJEMAN

Oxford, he had acquired a fondness for architecture second only to that for poetry. Besides visiting the university buildings, he used to bicycle around the shire to find ancient and weathered structures. Later at the Marlborough school in Wiltshire he learned through sketching expeditions to nearby villages to appreciate the setting of buildings. His tastes for various styles and periods in architecture changed from year to year. On holidays in London he explored old churches and frequented second-hand book stores, buying books on poetry, art, and architecture. He also spent much time writing and at Marlborough ran a paper called *The Heretic,* whose title probably indicates his attitude toward the school.

Magdalen College at Oxford, on the other hand, which Betjeman attended from 1925 to 1928, thoroughly delighted him. There he edited *Cherwell,* one of two literary magazines. He belonged to that postwar generation of brilliant Oxonians that included W. H. Auden, Kenneth Clark, Evelyn Waugh, Cyril Connolly, Maurice Bowra, and others who, in their admiration of his poetry and writings on architecture, eventually formed the nucleus of a Betjeman cult. Less appreciative was his tutor, C. S. Lewis, who has been quoted as referring to him as "a pretentious playboy." Though scholarly, Betjeman's interests were not academic. In later life he became devoted to High Anglicanism, drawn to the faith by his fascination with old parish churches, but at Oxford he failed his examinations in divinity and left without taking a degree.

When his disappointed father cut off his allowance, Betjeman found a job as a schoolmaster, but was soon fired because he could not control his unruly students. Then after a discouraging venture into insurance brokerage, he accepted the good offices of Bowra in obtaining a post as assistant editor of the *Architectural Review.* While on the staff of that periodical Betjeman, an admirer of Irish country homes, castles, and halls, wrote an article on obscure Irish peers for the *Evening Standard.* Its publisher, Lord Beaverbrook, thereupon hired him as film critic for the newspaper. It was a job he did not relish, since he was not permitted to find fault with films advertised in the paper. He has recalled, as quoted by Willa Petschek in the New York *Times Magazine* (August 13, 1967), "It became a great art to write a favorable review in such a way as to show it was a terrible film."

Work in journalism, however, enabled Betjeman to pursue interests that offered little or no monetary reward. He wrote poems and collected them in *Mount Zion, or, In Touch with the Infinite* (James Press, 1931) and *Continual Dew: A Little Book of Bourgeois Verse* (J. Murray, 1937). To open the eyes of his countrymen to what was happening around them architecturally, he wrote a book whose title reveals both its contents and tongue-in-cheek tone: *Ghastly Good Taste; or, A Depressing Story of the Rise and Fall of English Architecture* (Chapman & Hall, 1933; reissued with a new introduction and revisions, St. Martins, 1971). He celebrated his old association with Oxford in *An Oxford University Chest* (J. Miles, 1938).

Also in the 1930's Betjeman began for the Shell company a series of guidebooks for various sections of England. With photographs, and later drawings, by John Piper, who also helped to edit some of the books, they had the distinction of being the first well-illustrated British guides and the first to deal appreciatively with Victorian and Georgian buildings, as well as those of earlier periods. He is the author of the book about his collaborator, *John Piper* (1944), for the Penguin series on painters.

During World War II Betjeman entered the Ministry of Information and spent about a year, 1941-42, in Dublin as United Kingdom press attaché. Although he indulged in such eccentricities as dating the minutes of meetings after the liturgical calendar—the third Monday after Trinity, for example—he is said to have been an efficient administrator. He served in 1943 with the Admiralty and from 1944 to 1946 with the British Council. The war and responsibilities of government service apparently presented little distraction from writing poetry. *Old Lights for New Chancels: Verses Topographical and Amatory* (1940) was followed by *New Bats in Old Belfries* (1945). His later volumes of poetry included *Selected Poems* (1948), *A Few Late Chrysanthemums* (1954) and *Poems in the Porch* (1954). Meanwhile, he became better known to American readers through a collection of poems and short pieces, *Slick But Not Streamlined* (Doubleday, 1947). The selection and the enthusiastic introduction were the work of Auden, who has at times been compared with Betjeman in wit and polish, but is a much less accessible poet.

Exuding a feeling for local atmosphere, a sense of the particular scene, reminiscent of Tennyson and Hardy, Betjeman's poems abound in evocative images of oil-lit chancels, iron viaducts, railway stations, Gothic revival churches, and other buildings. He also poured forth his love for English places and architecture in prose works, sharing the vast knowledge he had acquired through his rambles along country lanes and urban and suburban streets and through exhaustive reading. His books include *Vintage London* (Collins, 1942); *English Cities and Small Towns* (Collins, 1943); *First and Last Loves* (J. Murray, 1952); *The English Town in the Last Hundred Years* (Cambridge Univ. Press, 1956); *Collins Guide to English Parish Churches* (Collins, 1956, published in the United States as *American's Guide to English Parish Churches,* McDowell, 1959); *English Churches,* with B. F. L. Clarke (Studio Vista, 1964); *Victorian and Edwardian London from Old Photographs* (Batsford, 1969); and *A Pictorial History of English Architecture* (Macmillan, 1972). Perhaps because he is a poet, his interest in England's architecture extends beyond arches and buttresses to the human events that surround those buildings and places for which he has special affection.

Betjeman also influenced the tastes and concerns of the British public as a book critic for the *Daily Telegraph,* beginning in 1952, and a weekly columnist for the *Spectator,* beginning in 1954. He appeared, too, on BBC television, reading his poems and talking about architecture. What most effectively served his cause of preserving the best that remains of the past probably was the fame he achieved with the publication in 1958 of *Collected Poems.* In England the book sold at the rate of a thousand copies a day, and it also received a warm welcome when it appeared in the United States the following year. Betjeman's popularity was confirmed and extended by his autobiography in verse, *Summoned by Bells* (1960), which recalls the impression made on him by the bells of his life: school bells, Oxford bells, church bells. The long narrative poem, written mainly in blank verse, deals with his Georgian boyhood and his formative years as student and poet. *A Ring of Bells,* a selection for younger readers, followed in 1962, and in 1966 Betjeman published in *High and Low* a collection of his poems that had appeared in literary magazines. They were included in the 1971 enlarged edition of his *Collected Poems.*

Besides writing poetry, Betjeman has edited several anthologies: *English, Scottish, and Welsh Landscape,* with Geoffrey Taylor (Muller, 1944); *English Love Poems,* with Geoffrey Taylor (Faber, 1957); *Altar and Pew: Church of England Verses* (Hulton, 1959); and *A Wealth of Poetry,* with Winifred Hindley (Blackwell, 1963). During the spring of 1957 he was poet-in-residence at the University of Cincinnati.

In recognition of his literary achievements, Queen Elizabeth II created Betjeman CBE in 1960, knighted him in 1969, and then chose him in 1972 as Poet Laureate, to fill the post left vacant by the death of C. Day-Lewis. The appointment carries with it the general duties of being official poet to the Sovereign and the memorializing of royal and state occasions. Some of Betjeman's predecessors have been distinguished: Dryden, Wordsworth, Tennyson, and Masefield; often they have not: Colley Cibber, Henry Pye, and Alfred Austin. Sir John takes the job seriously, but has expressed doubt that he can write poetry about a public event unless it affects him emotionally. If he is not moved, he has said, he will "remain a silent thrush."

Uninfluenced by the radical new direction given to poetry by T. S. Eliot and Ezra Pound, Betjeman instead takes as his literary models certain poets and hymn writers of the nineteenth century. He uses conventional rhyme and metrical patterns and imagery freighted with memories shared by his readers. His subjects are familiar sights and sounds, love, childhood, nature, religion, and death. Pointing out that his style of writing and view of life do not reflect the invigorating forces in poetry today, his critics have disputed his selection as Poet Laureate. His defenders argue that his light verse is often a vehicle of seriousness and that his lucidity, readability, and delicate lyricism can only be attributed to his uncommon gift for dialogue, command of language, and metrical skill. To many it seems that his eloquent defense of the old traditions and his satirical irreverence for some of the clichés of progress and government planning for real estate development make him ideally suited to be the national voice that the laureate should be.

Among Sir John's many literary prizes are the Queen's Gold Medal for Poetry, the Heinemann Foundation Award of the Royal Society of Literature, the Foyle Poetry Prize, the Duff Cooper Memorial Prize, and the Russell Loines Memorial Fund Award of the National Institute of Arts and Letters in the United States. He holds honorary doctoral degrees from the universities of Reading, Birmingham, and Aberdeen. He is a fellow of the Royal Society of Literature, which made him a Companion of Literature, and an honorary associate of the Royal Institute of British Architects. He serves on the Royal Commission of Historic Monuments and the Greater London Council's Historic Building Committee. He is also a governor of Pusey House. His clubs are the Beefsteak in London and Kildare Street in Dublin.

When John Betjeman was on the staff of the *Architectural Review,* he met the daughter of Field Marshal Sir Philip Chetwode, Penelope Valentine Hester, who submitted for publication an article on the rock temples of Ellora, India. They were married in 1933 and have a daughter Candida, now the wife of a proprietor of Blades, the London tailors, and a son Paul, who is a Mormon and lives in America. Sir John ordinarily stays during the week at his small apartment, whose walls are covered with William Morris wallpaper, near Smithfield Market in the City of London. He often spends weekends at Wantage with his wife, who is devoted to horses and gardening.

Sir John is perhaps happiest when revisiting the north Cornish coast, where he enjoyed many boyhood holidays. It is one of the cherished places that enrich his poetry: "Nut-smell of gorse and honey-smell of ling/Waft out to sea the freshness of the spring/On sunny shallows, green and whispering." Willa Petschek, who, like others, has commented on his remarkable capacity for friendship, described him in the New York *Times Magazine* as "a small, plump, rumpled man with luminous, soft eyes, a chubby face topped by wisps of white hair and imparting a distinct air of absent-mindedness. He has an eager manner, a kind of old-fashioned courtesy and a sudden, schoolboy laugh which crumples his face like a paper bag."

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BOBST, ELMER H(OLMES) (bōpst)

Dec. 16, 1884- Corporation executive; pharmacologist; philanthropist
Address: b. Warner-Lambert Company Morris Plains, N.J. 07950; h. 1 Sutton Place S., New York 10022

An incarnation of the American dream, Elmer H. Bobst rose from modest beginnings as a small-town parson's son and a drugstore clerk to the top echelons of the pharmaceutical industry, becoming along the way a leading philanthropist and a crony of statesmen. As president of the American branch of Hoffmann-La Roche Inc., from 1928 to 1944, he built it from a money-losing enterprise into one of the world's leading manufacturers of vitamins and pharmaceuticals. He worked similar magic with the William R. Warner Company—later Warner-Lambert Pharmaceutical Company—which he joined in 1945 and still serves as honorary chairman of the board of directors. Bobst once outlined his formula for success: "First of all in life you have a dream. Then you blueprint the dream and act on it. It's easy, but so few do it that there's little competition." About his legendary successes as an industrial leader, Bobst has explained: "My secret is that I learned being in business is like being a swimmer in the middle of the ocean. The only thing that keeps you from drowning is your own effort. I never had anyone to finance me, to recommend me, or to advise me."

Descended from immigrants who came to America from Germany in the 1730's, Elmer Holmes Bobst was born on December 16, 1884 in Clear Spring, Maryland, in the foothills of the Blue Ridge Mountains, to Isaac Walton and Alice (Holmes) Bobst. He was the third of five children, who include his older brother, Harry, and three sisters, Catherine, Mildred, and Dorothy. When he was six years old, the family moved to the town of Lititz in the Pennsylvania Dutch country. Bobst idolized his father, a self-educated Lutheran minister and Civil War veteran, and he described his mother as "the gentle, sweet person who put me here and with her love, wisdom and courage taught me to seize life and live it confidently." When he was only seven he began selling bakery goods from door to door on a commission basis. Later, to supplement his father's income, he took on such chores as whitewashing fences, tending livestock, and cleaning stables.

After graduating from Lititz High School in 1901 and working for a summer in a silk mill, Bobst obtained a one-year athletic scholarship to attend Franklin and Marshall College in Lancaster, where he studied Greek and Latin and played football and baseball. He originally intended to become a Lutheran minister like his father, but he later decided to make his career in medicine. Since his family was unable to finance his education, he decided to approach the medical profession by becoming a pharmacist, a goal that he could attain through work and independent study. At eighteen, with five dollars in his pocket, he set out for Philadelphia, where he obtained a $3-a-week job as a clerk in a drugstore, working more than fifteen hours a day, with every other Sunday afternoon and evening off. He recalled in *Bobst; The Autobiography of a Pharmaceutical Pioneer* (McKay, 1973): "I was so regularly underpaid and overworked . . . that . . . when I reached a position where I could do something about decent working conditions and generous employee benefits in the pharmaceutical industry, I did."

Ever confident, Bobst undertook a Herculean program of self-education. He devoted himself to the study of books and people, and while working behind the drug counter tried to learn what he could by "talking to millionaires, judges, and ladies of the night." In his scant free time he delved into the *Pharmacopeia, Gray's Quiz Compendium* and other books that he borrowed from the old Mercantile Library on 10th Street, which he once described as "my university." At the age of twenty he passed the state examination for qualified assistant, which entitled him to fill prescriptions and take full charge of a pharmacy for up to twenty-four hours, tasks that he had been performing for some time. He passed the three-day registered managers' examination in December 1905, shortly before the Pennsylvania legislature amended the licensing law making the minimum requirement for drugstore managers three years in an accredited college of pharmacy.

Two experiences interrupted Bobst's budding career. During the spring of 1903, feeling restless in the confines of a drugstore, he got a job as a dray wagon driver's helper with the United States Express Company at $40 a month. Several years later, dismayed by the corruption of the entrenched political machine in Philadelphia, and inspired by reformist zeal, he decided to study law independently and, after passing the bar examinations, work his way up through the ranks of city and state officialdom and Republican politics. He resumed his studies at the Mercantile Library, and in July 1907, he passed the three-day preliminary bar examination. Family responsibilities forced him, however, to return to the practice of pharmacy.

For the next few years Bobst worked as a salesman in Pennsylvania, New Jersey, and New York City, selling pharmaceuticals for Frederick Stearns and Company and cosmetics for F. F. Ingraham and Company. After a stint as a prescriptionist with the Philadelphia drugstore chain of George B. Evans, he joined the Hoffmann-La Roche Chemical Works, the American branch of F. Hoffmann-La Roche of Basel, Switzerland, in 1911 as scientific representative or "detail man." Working out of the firm's New York City headquarters, he explained the value of the company's drug products to physicians and medical professors. In 1914 Hoffmann-La Roche placed him in charge of sales.

In October 1920 Bobst was appointed general manager and treasurer of the Hoffmann-La Roche Chemical Works. Within three years he turned the firm into a profit-making enterprise. In 1928 he moved the company's operations from New York City to Nutley, New Jersey, where Roche-Nutley was restructured as a wholly-owned, independent subsidiary of F. Hoffmann-La Roche of Basel, with Bobst as president. During the 1930's sales and profits increased by about one-third each year, and by the end of the decade Roche-Nutley was responsible for about two-thirds of the revenue taken in by the parent company. In the 1930's Americans became vitamin conscious, a phenomenon that Bobst understood, believed in, and exploited. He turned Roche-Nutley into the leading producer of bulk vitamins in the United States, supplying some 50 percent of the market. In recognition of his outstanding success, in 1940 *Fortune* magazine dubbed him "The Vitamin King."

Bobst credits his effectiveness in the pharmaceutical field to the medical books and journals that he had read and to his friendships with leading physicians and medical researchers. He remained with Roche-Nutley until 1944, when with an annual salary of $300,000, reportedly giving him the fourth highest income in the United States, he retired at sixty. Differences with the management of the Swiss parent company were partly responsible for his decision.

Restless, Bobst returned to the pharmaceutical industry in 1945, within a year after retirement. He became president and chief executive officer of the William R. Warner Company, whose owners, Gustavus and Henry Pfeiffer, had befriended him some thirty years earlier. When Bobst assumed control of Warner, the business had no clear policy, poor facilities, low employee morale, a few distinguished products, but a number of mediocre ones. By personally undertaking the supervision of administration, production, promotion, marketing, and research, he created a prosperous pharmaceutical house within a relatively short time. In 1950 he changed the company's name to Warner-Hudnut, Inc., to emphasize the profitable cosmetics line of the Richard Hudnut Company, which the Pfeiffer brothers had acquired as a subsidiary some years earlier.

ELMER H. BOBST

In 1954 Bobst became chairman of the board of Warner-Hudnut. After merging with the Lambert Company of St. Louis, which produces Listerine among other products, the firm became the Warner-Lambert Pharmaceutical Company in 1955. For Bobst one of the most gratifying results of that merger was the construction of a major pharmaceutical plant in his hometown of Lititz in 1956. Since June 1967, when he resigned as chairman of Warner-Lambert and was succeeded by Alfred E. Driscoll, he has been honorary chairman of the company's board of directors and has served as chairman of its policy committee and a member of the executive committee. Warner-Lambert topped the billion-dollar mark in assets in 1970 when it merged with the Parke-Davis Company of Detroit. That merger, which made Warner-Lambert the world's largest manufacturer of health products, was contested by the Justice Department and the Federal Trade Commission on antitrust grounds.

In his own words, Bobst is "a natural-born reformer and a life-long Republican," and he believes that "the two go together." His relationship with Richard M. Nixon, whom he first met in 1953, has been called paternal, but he has characterized it as "the strongest, certainly the most propitious friendship of my life." The Nixon daughters refer to Bobst as "Uncle Elmer." According to the New York *Times* (December 17, 1972), Bobst is one of Nixon's major financial backers, and some sources suggest that he contributed as much as $150,000 to the 1972 campaign. After Nixon's defeat in the 1962 California gubernatorial contest, Bobst helped to establish him in the Wall Street law firm that became known as Nixon, Mudge, Rose, Guthrie & Alexander—of which Warner-Lambert has been a principal client.

A White House adviser on the nation's health, Bobst is said to have persuaded the Nixon administration to embark on a national campaign against cancer. He was reportedly prominent in the "behind-the-scenes power struggle," in 1969, over regulation of the pharmaceutical industry by the Department of Health, Education and Welfare.

At the Senate hearings on the nomination of Richard Kleindienst as Attorney General in 1972, Bobst admitted going to the White House to get the Justice Department to drop its antitrust action against the 1970 merger between Warner-Lambert and Parke-Davis. Despite his close friendship with Nixon, Bobst criticized the administration's Vietnam policy. "I am unalterably opposed to any attempts to settle our competition with Communism on the battlefield," he wrote in his autobiography. Referring to the scandals involving top officials of the Nixon administration, Bobst was quoted in the *Wall Street Journal* (June 1, 1973) as saying: "If I had had any knowledge of Watergate, I would have disclosed it."

In his syndicated column for March 11, 1972, Jack Anderson called Bobst "a veritable saint among the robber barons of the drug industry," who "steered his company clear of price fixing and other scandals that have characterized the industry." While Bobst was with Hoffmann-La Roche he stopped the Swiss parent company's lucrative illicit drug traffic, and when, during the 1950's, he had an opportunity to acquire the R. J. Reynolds Tobacco Company, he decided to forgo that transaction, realizing that the production of cigarettes did not square with his lifelong efforts to promote good health.

In connection with his work on nutritional and vitamin research, Bobst served as director of the Tom Spies Committee for Clinical Research. He was a director and founding member of the United States committee of the World Medical Association; a founding member and trustee of the National Foundation for Medical Education; a member of the advisory committee on CARE; a member of the advisory council of the National Cancer Institute; and a member of the advisory council of medical research of the University of Pennsylvania. He has also served as president and director of the Speech Rehabilitation Institute, as chairman of the Columbia University College of Pharmacy development program, and as president of the board of the Gustavus and Louise Pfeiffer Research Foundation.

During World War II Bobst first demonstrated the talent that earned him the sobriquet "king of the money raisers." While serving on the penicillin advisory committee of the War Production Board, he was asked to supervise war bond sales in New Jersey. After the war he became honorary chairman of the national savings bond committee. He holds two citations and a medal from the United States Treasury Department. In 1945, after taking charge of the American Cancer Society's fund-raising drive in New Jersey, Bobst was invited by Albert Lasker to become national campaign chairman, and national chairman of the executive committee of the society. "As I look back over all I have done in my life," Bobst has said, "there is nothing more rewarding to me than my Cancer Society experience. If I have performed a service to mankind, this is it."

One of Bobst's most generous gifts was his contribution of $11,000,000 to New York University toward construction of its new Elmer Holmes Bobst General Library and Study Center, which was dedicated in 1972. In his foreword to Bobst's autobiography, Dr. James M. Hester, president of New York University, wrote: "Mr. Bobst has made a major philanthropic contribution to a library because he knows the value of libraries in his own self-education. Self-education, which requires access to good libraries, is the heart of the educational process." Bobst's other benefactions include gifts to Columbia, the University of Pennsylvania, and Franklin and Marshall College; the creation of a $10,000-fund to promote international understanding among students; establishment of a cleft-palate clinic at Lancaster, Pennsylvania; dedication, in 1967, of the Elmer Holmes Bobst Institute of Clinical Research at Hahnemann Medical College and Hospital in Philadelphia; and development of a college of pharmacy at Chungang University in Seoul, South Korea, which conferred an honorary LL.D. degree on him in 1968.

Bobst has honorary degrees from Franklin and Marshall, Hahnemann Medical College, Rider College in Trenton, New Jersey, St. Louis College of Pharmacy and Allied Sciences, and the University of Pennsylvania. He received the Henry Rusby Award from the alumni association of Columbia University College of Pharmacy in 1961, the National Cancer Award in 1962, the Horatio Alger Award in 1965, and the Albert Gallatin Award of New York University in 1966. He is an honorary life member of the Canadian Foundation for the Advancement of Pharmacy and has served as honorary chairman of the Franklin and Marshall board of trustees and as a trustee of New York University.

Elmer Holmes Bobst's first wife, the former Ethel Rose, who died in 1953, was the daughter of devout Roman Catholics who at first opposed the marriage. The couple was married on August 15, 1907 by a Dutch Reformed minister after eloping to New York City. Their son and only child, Elmer Walton Bobst, who followed his father's vocation, died in Switzerland in 1964, leaving two daughters and four grandchildren. Bobst remarried on April 22, 1961. His present wife, who is more than forty years his junior, is the former Mamdouha As-Sayyid, a social scientist who had served on the Lebanon delegation to the United Nations and is a devout Moslem. The Bobsts divide their time between a fifteen-room apartment on New York's fashionable East Side, a summer house in Spring Lake, New Jersey, and a Grecian villa in Palm Beach, Florida, where Bobst maintains a $700,000, fifty-three foot yacht that bears the name "Dodo," his wife's nickname.

Although Bobst is not a regular churchgoer, he is "convinced that belief in God is essential to happiness" and he says his nightly prayers. A stocky six-footer, and a vigorous, convivial man, he enjoys the worldly pleasures and is fond of good food, fine clothes, travel, books, works of art, birds, and beautiful women. His favorite recreations are yachting and fishing, and he plays a fair game of golf. "I approach my life today, the beginning of my eighty-eighth year," he wrote in his autobiography, "as I have approached it always, eagerly embracing what each day brings to me, loving deeply those who are closest to me, and hoping for my fellow man, as my father did, that 'there is a better day a'coming.' I believe that there is, and I want to live to see it."

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BOWEN, WILLIAM G(ORDON)

Oct. 6, 1933- University president; economist
Address: b. Princeton University, Princeton, N.J. 08540; h. Walter Lowrie House, 83 Stockton St., Princeton, N.J. 08540

During a period of relative calm in the wake of a turbulent decade in which the American university campus had become an arena for political and social dissent, Princeton University is headed by a scholar-teacher, Dr. William G. Bowen, who believes that as an institution a university serves best as "a center of learning, and not as a political instrument." Since 1958 Bowen has taught economics at Princeton, achieving the rank of professor in 1965. For five years, beginning in 1967, as Princeton's provost, a position of general deputy to the university's President Robert F. Goheen, he demonstrated his proficiency as an administrator. When Goheen retired as president, Bowen was elected to succeed him, becoming with his induction on June 20, 1972 the seventeenth president of the nation's fourth oldest institution of higher learning.

William Gordon Bowen was born in Cincinnati, Ohio on October 6, 1933, the son of Albert Andrew Bowen, a calculating-machine salesman, and Bernice Catherine (Pomert) Bowen. His widowed mother now lives in South Bend, Indiana. Bowen obtained his early education at Cincinnati's Wyoming High School and after graduating in 1951 attended Denison University in Granville, Ohio on scholarships. While at Denison he was a ranking member of the varsity tennis team and Ohio Conference collegiate champion in both singles and doubles for two years. The conferment of his B.A. degree in 1955 made him the first member of his family to become a college graduate. For further study he entered Princeton University, where he held Woodrow Wilson, Danforth, and Ford Foundation fellowships. He was awarded his Ph.D. degree in economics in 1958 and immediately afterward was named to the Princeton faculty as an assistant professor of economics. In 1961 he was advanced to the rank of associate professor.

WILLIAM G. BOWEN

Along with teaching, Bowen had begun to build his reputation as an economist through scholarly publication. From time to time his books, as well as his articles, reviews, and addresses to professional groups, have received attention in the press. Two of his early studies, his Ph.D. thesis, *The Wage-Price Issue; A Theoretical Analysis* (1960), and the ensuing *Wage Behavior in the Postwar Period; An Empirical Analysis* (1961), were published at Princeton University Press as projects of the university's industrial relations section. Another university publication of Bowen's was *The Federal Government and Princeton University; A Report on the Effects of Princeton's Involvement with the Federal Government in the Operations of the University* (1962). In connection with a research trip that he had made to the United Kingdom in 1962, Bowen wrote three essays published under the title of *Economic Aspects of Education* (Princeton Univ. Press, 1964). In one of the three essays he skillfully analyzed university financing in both the United States and Great Britain.

In the fall of 1963 August Heckscher, director of the Twentieth Century Fund, announced that his organization was planning to make a two-year study of the present condition and the prospects of the performing arts in the United States, concentrating on the economic foundations of theatre, opera, orchestra, and dance to illuminate the place of the artist. Named as research directors of the project were Professor William G. Bowen and Professor William J. Baumol, also of Princeton's department of economics. Their goal was to "assemble and analyze figures on attendance, costs, box-office receipts and other sources of income, including contributions, for the performing arts." Halfway through their study, in December 1964, Bowen and Baumol delivered a paper at a meeting of the American Economic Association held in Chicago. Although their data came from various government statistics on the performing arts, their analyses and observations indicated the direction their own research study was taking.

Baumol and Bowen's 560-page *Performing Arts: The Economic Dilemma* was published by the Twentieth Century Fund in late November 1966, to wide acclaim in the press. Based on investigation that included interviews and surveys, it provided statistical evidence for what many professionals in the theatre had long believed—the box-office sale of tickets alone could not supply enough income to support performances. The authors found that the "cultural boom" thought to exist was not a fact, that performers' salaries generally were low, that admission prices had not increased as much as most audiences believed, and that the audiences for theatre, opera, music, and dance were primarily well-educated, professional people in their late youth and early middle-age. Regardless of the art form or the city in which it was being performed, audiences came from the same segment of the population. The authors attributed the economic dilemma of the arts to the impossibility of increasing their productivity by new methods of technology. The man hours required to perform a classic symphony remained the same over the years, while labor and other costs continued to increase.

Despite their discouraging statistics, Baumol and Bowen felt the performing arts would survive and even prosper. "But the cost of the preservation will be high and will rise inexorably," they predicted. "Fortunately, the very rise in productivity in other sectors of the economy which lies at the heart of the problem will also provide society with the wherewithal to pay the mounting bill if it is determined to do so." They believed that an increase of contributions from individuals, foundations, and corporations, as well as government support on state and federal levels, might prove a solution to the economic dilemma of the performing arts. Their study did not include motion pictures, broadcasting, recording, or the purely visual arts.

At the age of thirty-one, in 1965, meanwhile, Bowen had been promoted to the rank of full professor, making him the second youngest faculty member in the modern history of Princeton to attain that status. Holding joint professorial appointments in the departments of economics and public affairs, he directed the Woodrow Wilson School of Public and International Affairs Graduate Program for the years 1965 and 1966. He had just completed editing and writing the introduction for the collection of articles *Labor and the National Economy* (Norton, 1965).

As an Honorary McCosh Faculty Fellow, the highest honor Princeton can confer upon a faculty member in the social sciences and the humanities, Bowen received a leave-of-absence for the 1966-67 school year. Under a Ford Foundation Faculty Research Fellowship he worked with Professor T. A. Finegan of Vanderbilt University to complete *The Economics of Labor Force Participation* (Princeton Univ. Press, 1969). Reviewers called the lengthy book the most authoritative work of its kind.

Recognizing that the problems of university administration had become increasingly weighty and time consuming, in 1966 the Princeton board of trustees created the post of provost to assist the president. Bowen, who was appointed provost in 1967 as the second faculty member to hold that position, quickly proved a valuable aide to President Goheen in supervising the affairs of the university, particularly in its academic development, the preparation of its budget, the coordinating of long-range planning, and in matters of curriculum, staff, and policy. He was especially concerned with the university's efforts to increase the number of minority-group students on campus and in the introduction of coeducation to Princeton, which began in the school year 1969-70 with the enrollment of 170 women at the undergraduate school level. By 1972 the figure had increased to 980.

Because of his expertise in economics Bowen was able to deal effectively with the university's complex problems in finance and budget. He helped to organize and served as chairman of the priorities committee, a sixteen-member student-faculty-staff group formed to advise on budget cutting. After a searching review, the committee, guided by Bowen, outlined ways to reduce Princeton's huge financial deficit. Its report was so impressive that the American Council for Education, a private group, sent copies of it to 4,000 educational institutions as a model. The priorities committee's recommendations, aided by unprecedented support from the alumni-directed Annual Giving Program, resulted in a balanced budget for the fiscal year 1971-72, after two years of successive deficits totaling about $2,500,000. In September 1972 Bowen announced to the faculty that the university had achieved "a slight surplus of $32,000 in a budget of nearly $80,000,000."

Even those most affected by his budget cuts respected Provost Bowen for his fair-minded analysis and his accessibility. In his drive to economize he cut back on athletic funds and, preferring to concentrate on the quality of educational programs rather than the quantity, began the phasing out of the entire graduate program in Slavic studies so that other disciplines would not suffer.

Bowen played an important role, moreover, as an *ex officio* member of a nineteen-member group, the commission on the future of the college, which in 1970 President Goheen appointed to make a two-year reappraisal of undergraduate education at Princeton. He also contributed to the development of the Council of the Princeton University Community. Still lecturing on both the graduate and the undergraduate level, Bowen continued from time to time to teach a popular beginners' course in economics that he had helped to develop.

When not in the classroom or office of the provost, Bowen was occupied with carrying out, among other tasks, those belonging to him as a member of the Public Broadcast Laboratory's editorial policy board, a post he accepted in 1967, and of the board of directors of National

Educational Television, to which he was elected in 1969. He was also closely associated with the Industrial Relations Research Association of Princeton, continuing to serve as a faculty associate until 1972.

Princeton's president and classics professor, Dr. Robert F. Goheen, who believed a university president should not serve more than fifteen years, submitted his resignation in March 1971, asking the board of trustees of Princeton to accept it no later than June 30, 1972. The trustees, led by their seven-member "search committee," worked closely with three advisory committees representing and elected by the university faculty, the student body, and the university administration in a seven-month effort to find a successor to Goheen. On November 29, 1971 the trustees announced that Professor William G. Bowen had accepted the office of president. Although many prospects had been considered, the selection of Bowen had been widely expected at Princeton for some time. Andrew Wilson, chairman of the student newspaper the *Daily Princetonian*, was quoted in the New York *Times* (November 30, 1971) as saying, "Everyone knew that, barring something really extraordinary, the provost would get the nod. You don't throw away one of the country's top experts on the financing of higher education in a period of fiscal austerity."

Inducted on June 30, 1972, Bowen became the seventeenth and the fourth youngest president in Princeton's 226-year history. As president, he planned no radical changes at the university, but said that his intention was to continue improving Princeton's undergraduate studies, a chief issue, as well as increasing the number of female and minority-group students in the undergraduate schools. He also wanted to modify the image that he had established when provost as a naysayer in matters of budget: "As pressing as economic issues really are they're not the most important ones for me now. Educational issues are."

In his first address as president, on September 10, 1972, he discussed his philosophy of education at Princeton: "May we be the prisoners of our best instincts; may we strive always, in our various ways, to create here an atmosphere in which real learning takes place; in which the search for truth is pursued relentlessly but in an atmosphere marked by love, compassion, and good humor as well as hard work; in which each is encouraged to take full advantage of the opportunities for personal development as well as intellectual growth that are here; and in which each strives always to bring out the best qualities in his own person, in others, and in the University."

Besides being vice-chairman of the board of trustees of Denison University, a post he accepted in 1966, William G. Bowen serves as a member of the board of the Center for Advanced Study in the Behavioral Sciences, to which he was elected in 1968. He is a member of Phi Beta Kappa, the American Economic Association, and the American Association of University Professors. In June 1972 he received an honorary doctorate from Yale University.

Dr. Goheen once said of his successor, according to the New York *Times* (November 30, 1971), that to some Princetonians he "may seem entirely the economist—and a stern one. Well, let me tell you, he is one of the most compassionate and sensitive people I know. He is open to argument and constantly concerned about individuals no less than groups." Trim and youthful-looking, Bowen is a man of enormous energy who, often dressed casually in conservative sports clothes, bicycles to his office in fair weather. On August 15, 1956 he married the former Mary Ellen Maxwell of Cincinnati, and the couple have two children, a son, David Alan, and a daughter, Karen Lee. Both children attend public schools in Princeton. Bowen shares his enthusiasm for sports with his son. As often as possible he plays tennis as well as squash, in which he was runner-up in a regional tournament in New Jersey in 1967. Since his study of the performing arts stimulated his interest in the dance, he has also spent some of his recreational time attending ballet performances.

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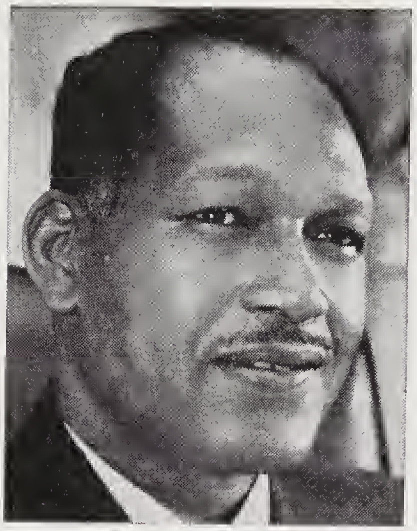
BRADLEY, THOMAS

Dec. 29, 1917- Mayor of Los Angeles; lawyer
Address: b. City Hall, 200 N. Spring St., Los Angeles, Calif. 90012

The first black mayor of an American city with a predominantly white population is Thomas Bradley, who on May 29, 1973 was elected Mayor of Los Angeles after a bitter race against the longtime incumbent Sam Yorty. Bradley won the biggest landslide mayoralty victory in Los Angeles since 1929, garnering fifty-six percent of the votes—many of them from whites. When he previously challenged Yorty, in 1969, he was defeated by what was generally conceded to be a white backlash vote brought about by Yorty's blatantly racist campaign tactics. A lawyer and former career officer with the Los Angeles Police Department, Bradley served on the City Council from 1963 until his election as mayor.

Born on a cotton plantation in Calvert, in East Central Texas on December 29, 1917, Thomas Bradley was one of the seven children of Lee and Crenner (Hawkins) Bradley, who were sharecroppers. When the boy was seven, his parents decided to move to Los Angeles. There Mrs. Bradley found work as a domestic, and her husband worked at a variety of jobs, including those of waiter and Pullman porter.

Tom Bradley had his own paper route when he was nine years old. At Polytechnic High School in Los Angeles he ran the 440 yard dash and was



THOMAS BRADLEY

an all-city football tackle. "He didn't have many friends, he studied all the time," Bradley's mother recalled to William Endicott of the New York *Post* (April 8, 1969). Like most blacks at that time, Bradley was advised not to try for college when he graduated from high school in 1937. Disregarding the advice, he won an athletic scholarship to the University of California at Los Angeles and went on to become a track star there.

When, in 1940, Bradley quit college and joined the Los Angeles Police Department, he regarded his job as temporary, but his stay eventually stretched to twenty-one years. During that period he served as a juvenile officer, detective, and community relations officer. During the 1950's he began studying law at night, first at Loyola University and then at Southwestern University, both in Los Angeles. In 1956 he obtained the LL.B. degree from Southwestern and was admitted to the California Bar a year later. Retiring from the police force in 1961, he established a private law practice in Los Angeles.

After leaving the police department, Bradley entered local Democratic politics, and in 1963 he ran as an independent for the City Council. (In Los Angeles municipal elections are nominally nonpartisan.) He was elected in April of that year, becoming the first black to be elected to that fifteen-member body. His district was the Tenth, a racially mixed area of about 225,000 that is one-third black, one-third white, and the rest of other origins. He was reelected in 1967 and 1971.

Bradley was only one of thirteen candidates who challenged Mayor Sam Yorty in the election of April 1, 1969. A maverick Democrat who was first elected Mayor of Los Angeles in 1961, Yorty often made headlines with his refusal to support Democratic candidates for national office, his "goodwill tours" around the world, and his controversial pronouncements on foreign policy, including his sustained support of the Vietnam war that won him the nickname of "Saigon Sam." During his second term in office three of his appointees were convicted of taking bribes. Although a relative unknown, Bradley succeeded in forging what he called a "coalition of conscience" that included blacks, white liberal Democrats, and independents. In the election he scored an upset victory over Yorty by winning 42 percent of the votes to his opponent's 26 percent. Since no candidate won a majority of the votes, Los Angeles city law provided for a runoff election in May 1969 between the two leading candidates.

At the outset of the runoff campaign, Bradley was favored to beat Yorty, although only about 15 percent of Los Angeles' electorate is black. His supporters also included liberal Republicans, including Congressman Alphonzo Bell, who had come in third in the primary, and the influential Los Angeles *Times*. Senators Edmund S. Muskie, Robert F. Kennedy, and Jacob K. Javits were among the national figures of both parties who helped him to raise funds. Yorty, however, was not about to go down without a fight. Although he accused Bradley of running "a racist campaign" appealing to a "bloc vote" of blacks, the feisty Mayor launched a blatant campaign aimed at exploiting the racial fears and prejudices of whites. He warned that Bradley's election would cause 2,000 policemen to resign in protest, admonished audiences that Bradley was under the control of "black militants and left-wing radicals" who were trying to take over the city, and even alleged that the Bradley campaign was a Communist "experiment" for gaining control of a major American city.

Despite the absurdity of Mayor Yorty's charges, for which he tendered little or no proof, they rubbed the raw nerves of a population still traumatized by the nightmare of Watts and apprehensive of the radical students then disrupting many of the state's universities. The Bradley campaign buckled under the onslaught, and Yorty won handily, 53 percent to 47 percent.

Vowing to even the score with Yorty, Bradley immediately started campaigning for the next election. One of his main objectives was to get himself known to voters, in order to obliterate the radical image painted by Yorty. By the time of the 1973 primary, polls showed that Bradley was recognized by 95 percent of the electorate as opposed to 7 percent in 1969. In the primary campaign he spent some $200,000 on a series of television commercials. Prepared by David Garth, a New York media specialist, they stressed Bradley's moderation and reasonableness and his tough record against crime as a former policeman.

When the primary took place in April 1973, it seemed to observers like a replay of 1969, with Bradley and Yorty taking first and second place respectively in a field of thirteen candidates. In the runoff race, Yorty again tarred Bradley as a dangerous radical, but this time Bradley parried the attack skillfully by maintaining, in the words of Leroy F. Aarons of the Washington *Post* (May 29, 1973), "the position of pained victim attempting to elucidate important issues of rapid transit, smog and crime in the face of Yorty's 'smear' techniques." Furthermore, the challenger launched a counterattack on Yorty as a do-nothing mayor, who cared more about traveling around the world than governing his city. "Isn't it time," one of Bradley's advertisements asked, "we had a Mayor who works as hard for his paycheck as you do for yours?"

In the election of May 29, 1973 Bradley won by nearly 100,000 votes, with 56 percent of the vote. Analysis of the election returns showed that Bradley had won nearly half the city-wide white vote, making a particularly strong showing in liberal Jewish districts. He won a small margin among Chicanos, who had supported Yorty in 1969, and he got 95 percent of the black vote. The election seemed to show that racial tensions in Los Angeles had eased since 1969. The Watergate scandal indirectly aided the Bradley campaign, for voters considered Bradley honest and Yorty somewhat untrustworthy. That unfavorable image was tarnished further when it was revealed that Yorty had bought a $50,000 paid-up life insurance policy with "gifts" given to him by political friends. Also, in the last week of the campaign, a court injunction had forced the Yorty camp to modify a particularly virulent campaign brochure.

On July 1, 1973 Bradley was sworn in as Mayor of Los Angeles. Since then he has made his top priority the construction of an ambitious $4 billion rapid transit rail system, for which he has begun soliciting funds in Washington and working with state legislators to develop the necessary legislation. Among the Mayor's other projects are several plans to reduce street crime, the establishment of a city ombudsman, changes in zoning to limit growth of the city's population to 4,000,000 (the current population is almost 3,000,000), and the revitalization of the city's core. To fight pollution the Mayor plans, besides establishing the rapid transit system, to put a moratorium on freeway building and to prohibit any more off-shore oil drilling.

Bradley is president-elect of the National League of Cities, the nation's largest organization of urban officials. In 1973 he is serving as the organization's first vice-president. He is also the president of the Southern California Association of Governments and is a director of the Community Relations Conference of Southern California. Over the years Bradley has been deeply involved in Los Angeles community affairs, serving as a member of the Mayor's Citizens Committee on Urban Renewal, commander of the Hollywood-Wilshire council of the Boy Scouts of America, and a member of the board of governors of the 28th Street YMCA. He is a founder and a director of the Bank of Finance of Los Angeles, the first bank owned by blacks west of the Mississippi. In 1972 Bradley served as cochairman of the committee to advise George McGovern on crime and justice. He is a past president of the Liemert Community Democratic club. As Mayor of Los Angeles, Bradley is one of the top black elected officials in the United States.

Thomas Bradley and his wife, the former Ethel Arnold, met as teenagers in their Methodist church, and they courted for eight years before marrying on May 4, 1941. The Bradleys have two grown daughters, Lorraine, a physical education teacher, and Phyllis, a secretary. In 1950 Bradley bought a two-bedroom frame house in Los Angeles' Liemert Park section with the help of a white friend who negotiated the purchase, since at that time no one would sell to a black family. The Bradleys have continued to live in the same neighborhood—now integrated—but are contemplating a move. The police have told the new Mayor that it is too difficult to provide security in his modest tract home.

Long-legged and lean, Bradley is six feet four inches tall and weighs 200 pounds. A reserved man who finds the compulsory folksiness of campaigning difficult, he appears "wooden" to some observers. Others would go along with the opinion of Theo Wilson, who wrote in the New York *Sunday News* (June 17, 1973), "His facial expression seldom varies, but his eyes twinkle, he laughs easily, and he is not 'stolid,' as some of his critics describe him, but a self-contained cool cat."

By all accounts, Bradley is the antithesis of the troublemaking radical that Yorty tried to make him out to be. Hard-working and tenacious, the new Mayor of Los Angeles is thoroughly imbued with the work ethic and the belief that change can and should be effected through the established system. He told reporters shortly before his election that his victory would be a symbol to young people of "every color." "The American dream is often verbalized," he declared. "But it would really have meaning all over the country if a black who believed in the system, who worked within the system, who fought and prepared himself for new opportunities, was able to achieve that kind of victory." Bradley is a past president of Kappa Alpha Psi and a member of the American, California, and Los Angeles county bar association, the Langston Law Club, the NAACP, and the Urban League.

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Who's Who in the West, 1972-73

BRANDT, WILLY

Dec. 18, 1913- Chancellor of the Federal Republic of Germany
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1958.

At a time when the integrity of top government officials is being challenged and opportunism seems the order of the day, Willy Brandt, Chan-

WILLY BRANDT

cellor of the Federal Republic of Germany, stands out as an example of the best in statesmanship. A voice of reason and compassion, Brandt has led his country, which less than three decades ago was under the sway of the Nazi terror, into the ranks of the most respected members of the family of nations. A socialist since his teens, he chose exile and opposition during the years of the Third Reich. As mayor of West Berlin from 1957 to 1966, he won renown for his courage and determination in dealing with major cold war crises. His Ostpolitik (Eastern policy), of rapprochement with the Soviet bloc, which he initiated as Foreign Minister in 1966 without relinquishing his commitment to Western European unity or his close ties to the United States, has eased international tensions—an achievement recognized when Brandt was awarded the Nobel Peace Prize in 1971.

Willy Brandt is a native of the old Hanseatic seaport of Lübeck, on the Baltic shore of Schleswig-Holstein. He was born Herbert Ernst Karl Frahm on December 18, 1913, the illegitimate son of Martha Frahm, a salesgirl in a cooperative store. He never knew the identity of his father, who vanished from the scene before his birth. The dominant male figure of his boyhood was his maternal grandfather, a truckdriver and former farm laborer from Mecklenburg, who schooled him in the ethics of socialism and encouraged him to take part in the Social Democratic youth movement.

A bright student, whose early ambition was to become a ship's captain, Herbert Frahm entered the Lübeck Johanneum, a top-ranking Gymnasium, on a scholarship at fourteen. About that time he began to contribute articles to the local Social Democratic newspaper, *Volksbote*, and came under the tutelage of its editor, Julius Leber, who represented Lübeck in the national Reichstag. In 1930, when he was not yet seventeen, he was admitted to full membership in the Social Democratic party, which on Leber's recommendation made an exception to the requirement that members had to be eighteen. Meanwhile, the dark clouds of National Socialism loomed on the horizon, and Herbert Frahm occasionally clashed with Nazi brownshirts in street brawls. Convinced that conventional Social Democracy was ineffective in coping with Nazism, he broke with the party in the fall of 1931 and joined the more radical Socialist Workers party. In 1932, having passed his Abitur, he graduated from the Johanneum and took a job as a clerk with a Lübeck ship brokerage firm. At the same time he continued to write newspaper articles, using the pseudonym "Willy Brandt."

Fearing imminent arrest by the Gestapo after Hitler came to power, and instructed by the leadership of his party to establish an exile office in Norway, Herbert Frahm secretly left Germany in April 1933. In Oslo, through the help of leaders of the Norwegian Labor party, Frahm—who now adopted the name Willy Brandt as his own—obtained a job as chairman of the Refugee Federation. He was soon able to resume his journalistic career as a writer for the Labor party's newspaper *Arbeiterbladet* and other publications. In 1934 he won a scholarship that enabled him to study history and philosophy at Oslo University. During 1936 Brandt, disguised as a Norwegian student, spent several months in Berlin, where he helped organize underground activities. During his period of exile in Norway, he traveled to Denmark, Holland, Czechoslovakia, France, and England, to confer with party colleagues and promote the anti-Fascist cause. In 1937 he spent five months in Spain, covering the Civil War as a correspondent for Scandinavian newspapers. Committed to the Loyalist cause but disillusioned with Soviet Communism, he became convinced that Stalin "was not at all willing to let the Spanish people decide . . . their own future."

After the Germans invaded Norway in the spring of 1940, Brandt was taken prisoner as a Norwegian soldier and spent about a month in an internment camp. He then decided to go to neutral Sweden and resumed his journalistic activities in Stockholm while maintaining his international contacts with underground movements in occupied Europe. Commenting on Brandt's writings from exile, David Binder observed in the New York *Times Magazine* (November 30, 1969) that they reflect "a lucid mind, a clear exposition and an almost instinctive grasp of the political realities of the day."

In October 1945 Brandt returned to a defeated Germany to cover the early stages of the Nürnberg war crimes trials for Scandinavian newspapers. In late 1946 he was assigned by Norwegian Foreign Minister Halvard M. Lange to go to Berlin as press attaché with the Norwegian military mission at the Allied Control Council, a post that carried the rank of major. Although Brandt at first hesitated to relinquish the Norwegian citizenship that he had acquired in 1940 and the opportunity of a career with Norway's diplomatic service, he decided toward the end of 1947—partly as a result of his meetings with Kurt Schumacher, Ernst Reuter, and other veteran Social Democratic leaders—to cast his lot with Germany. Resigning his post with the Norwegian military mission, he applied for the renewal of his German citizenship. On Schumacher's recommendation, Brandt was appointed director of the Berlin liaison office of the Social Democratic party's executive committee. During the 332-day Soviet blockade of Berlin in 1948-49 Brandt, as an aide to Mayor Ernst Reuter, worked closely with the Allies, whose airlift helped to end the blockade.

Elected to the Bundestag (the lower house of parliament) of the newly constituted German Federal Republic in 1949, Brandt represented Berlin until 1957. He was also elected, in 1950, to the Berlin Abgeordnetenhaus (House of Representatives), and from 1955 to 1957 he was its chairman. He served in 1950-51 as chief editor of the daily newspaper *Berliner Stadtblatt*. He won instant popularity when in November 1956 he averted a bloodbath by singlehandedly heading off an angry mob of tens of thousands of West Berliners about to storm the Brandenburg Gate, leading to East Berlin, in protest against the Soviet invasion of Hungary. The episode helped bring about his election as governing mayor by the West Berlin parliament on October 3, 1957, following the death of the incumbent mayor, Dr. Otto Suhr. In 1957-58 Brandt was president of the West German Bundesrat (upper house), and from 1958 to 1964 he served as chairman of the Berlin Social Democratic party organization. At the Social Democratic conference at Bad Godesberg in 1959, when the party drafted a program divesting itself of its doctrinaire Marxism, Brandt helped to secure acceptance of the principles of private property, a free market economy, and an end to the party's traditional hostility to organized religion.

As governing mayor of West Berlin, Brandt stood in the front lines of the cold war and worked closely with the Western Allies and the Bonn government in resisting Soviet and East German claims that all of Berlin was by right an integral part of the Soviet-dominated German Democratic Republic. After Soviet Premier Nikita S. Khrushchev issued his ultimatum of November 1958, demanding that West Berlin break its ties with the Federal Republic and become "an independent political entity," Brandt, on his own initiative, rejected the demand as unacceptable. When the East German government erected a wall across Berlin in August 1961, Brandt reproached United States President John F. Kennedy for what he considered a weak and ineffectual Allied response to the Communist violation of an earlier four-power understanding on Berlin. On his trips abroad he called the attention of world statesmen to the plight of West Berlin, becoming an international symbol of the courage of its citizens.

As the dominant figure in the revitalized Social Democratic party, Brandt became its candidate for Chancellor in the September 1961 national elections. Appealing to nationalist sentiments, his opponents criticized him for going into exile and opposition during the Hitler era and Chancellor Konrad Adenauer alluded to Brandt's illegitimate birth on several occasions. Although the Social Democrats, with 36.2 percent of the vote, experienced an increase in strength in the elections, they were as yet too weak to challenge Adenauer for the national leadership.

Elected deputy chairman of the national Social Democratic party in 1962, and party chairman in February 1964, Brandt was again the party's standard bearer in the national elections of September 1965. Although the Social Democratic vote increased to 39.3 percent of the total, the government remained in the hands of the Christian Democrats under Chancellor Ludwig Erhard. The year following the campaign marked a period of emotional and health problems for Brandt, who was determined at the time not to run for the Chancellorship again.

In October 1966 Erhard's coalition government collapsed when its four Free Democratic members resigned in protest against the Chancellor's tax policies. During the five weeks that West Germany was without an effective government, Brandt and his party colleagues considered forming a coalition with the old-line liberal Free Democrats. But since such a government, with only a bare majority of the Bundestag vote behind it, showed little chance to survive, they decided instead to accept a bid to join the Christian Democrats in an unprecedented "grand coalition" of West Germany's two largest parties, which together commanded about 90 percent of the voting strength in the 496-member Bundestag. A new nineteen-member Cabinet, including nine Social Democrats, was sworn in on December 1, 1966, with Christian Democrat Kurt Kiesinger as Chancellor and Willy Brandt as Vice-Chancellor and Minister of Foreign Affairs. Soon after taking office, Brandt took steps to cement ties between West Germany and France, which had eroded during Erhard's Chancellorship. At the same time he began to implement the policy of rapprochement with Eastern European nations that at his urging had been agreed upon in the negotiations leading to formation of the coalition. As a result of Brandt's efforts, West Germany began to exchange ambassadors with Romania in January 1967 and after a rupture of a decade reestablished ties with Yugoslavia a year later.

As the 1969 national elections approached, there seemed to be little hope for a renewal of the "grand coalition," because of growing policy differences between the coalition partners. On the other hand, prospects for cooperation between Social Democrats and Free Democrats were enhanced when the Free Democrats supported the election of the Social Democrat Gustav Heinemann as President of the Federal Republic in March 1969 and when the two parties generally agreed on Brandt's Eastern policy. In the elections of September 28, 1969, the Social Democrats increased their popular vote to 42.7 percent and won 224 Bundestag seats, which, together with the thirty seats received by the Free Democrats, gave the two parties a parliamentary majority of twelve. Brandt was elected as West Germany's fourth Chancellor on October 21, 1969 by a Bundestag vote of 251 to 235. On the following day the new Cabinet of eleven Social Democrats, three Free Democrats, and one unaffiliated member was sworn in, with Free Democratic party leader Walter Scheel becoming Vice-Chancellor and Foreign Minister. Before the end of 1969 the Brandt-Scheel government had signed the multilateral nuclear nonproliferation treaty, initiated moves to facilitate the admission of Great Britain to the European Economic Community, and begun treaty negotiations with Poland and the Soviet Union.

In an effort to normalize relations between the two Germanies, Brandt met with East German Minister-President Willi Stoph at Erfurt, East Germany in March 1970 and at Kassel, West Germany in May, but the talks proved inconclusive. Nevertheless, Brandt's Ostpolitik bore fruit in August 1970, when after extended negotiations, he and Soviet Premier Aleksei N. Kosygin signed a nonaggression pact between their respective countries. The two powers agreed to refrain from the use of force, to renounce territorial claims against other countries, and to recognize the inviolability of all boundaries, including the border between Eastern and Western Germany and the controversial Oder-Neisse line, which had been established as Poland's western frontier at the end of World War II. A similar treaty, normalizing relations between West Germany and Poland, was signed in December by Brandt and Polish Premier Józef Cyrankiewicz in Warsaw. During his visit to Warsaw, Brandt paid tribute to the victims of Nazism when he knelt silently at the site of the former Warsaw ghetto. A further step in the East-West détente was the Berlin agreement signed by the United States, the U.S.S.R., Great Britain, and France in August 1971. It provided for unhindered traffic between West Germany and West Berlin, allowed West Berliners to travel freely to the East, and defined the city's status in relation to the Federal Republic.

In recognition of his "concrete initiatives leading to the relaxation of tension" between East and West, Brandt was awarded the Nobel Peace Prize in October 1971. He is the fourth German to be accorded that honor. In its citation the Nobel committee stressed the signing of the nuclear nonproliferation treaty and the agreements with the Soviet Union and Poland, as well as Brandt's efforts in behalf of the freedom of West Berlin and of Western European unity. On accepting the award at Oslo on December 10, 1971, Brandt said that he regarded it as "an encouragement to my political endeavors, not as a final judgment upon them" and paid tribute to all those working "to make European solidarity serve the cause of world peace."

Yet Brandt's position as Chancellor was insecure during most of 1972. His preoccupation with foreign policy had caused him to neglect domestic issues, including the rising tide of inflation. Losses incurred in state elections and defections of Free Democratic Bundestag members to the opposition, and the resignation of Economics and Finance Minister Karl Schiller in July, had weakened the coalition government. Although Brandt obtained Bundestag ratification of the 1970 treaties with Poland and the U.S.S.R. in May 1972, he was able to do so only because the Christian Democrats had abstained. In October the Bonn government established diplomatic relations with the People's Republic of China.

Unable to muster a majority in the Bundestag, Brandt decided in September 1972 to arrange for new national elections for November, ten months ahead of schedule. A few days before the balloting, Brandt's Ostpolitik received a final boost with the conclusion of a basic treaty between East and West Germany, normalizing relations between the two states and leaving open the possibility of their eventual unification. In the election of November 19, 1972, which was as much a popularity contest between Brandt and Christian Democratic leader Rainer Barzel as a referendum on policy, the Social Democrats, with 45.9 percent of the vote and 230 seats, had a plurality in the Bundestag for the first time; the Free Democrats increased their vote to 8.4 percent and their representation to forty-two. The Brandt coalition thus commanded a legislative majority of forty-eight in the new Bundestag. Elected by a Bundestag vote of 269 to 223, Brandt was sworn in for a second term as Chancellor on December 14, 1972, and a new coalition Cabinet of thirteen Social Democrats and five Free Democrats was installed on the following day.

Although treaty negotiations with Czechoslovakia, Hungary, and Bulgaria reached a stalemate in 1973, Brandt succeeded in concluding economic agreements with the U.S.S.R. and Romania, and in June he became the first German head of government to make a state visit to Israel. In keeping with his promise to emphasize domestic issues during his second term, Brandt had, by the fall of 1973, paved the way for adoption of several long-awaited reform measures, including a comprehensive tax reform to ease the burden on the lower income classes. Addressing the United Nations General Assembly in New York on September 26, 1973, eight days after the German Federal Republic and the German Democratic Republic had been admitted to the world organization, Brandt called for renunciation of force in international relations, the elimination of poverty and hunger, and recognition of the universality of human rights as essential ingredients of world peace.

In collaboration with Richard Löwenthal, Brandt wrote the biography *Ernst Reuter; Ein Leben für die Freiheit* (Ernst Reuter; A Life for Freedom, 1957). His other books include the autobiographical *Mein Weg nach Berlin* (1960; *My Road to Berlin*, Doubleday, 1960); *Koexistenz–Zwang zum Wagnis* (1963; *The Ordeal of Co-existence*, Harvard Univ. Press, 1963); *Draussen; Schriften während der Emigration* (1966; *In Exile; Essays, Reflections and Letters 1933-1947*, Univ. of Pennsylvania Press, 1971); *Friedenspolitik in Europa* (1968; *A Peace Policy for Europe*, Holt, 1969); and several collections of speeches and essays. Brandt holds many decorations and awards. Among the institutions that have conferred honorary doctorates on him are Harvard, Yale, and Oxford universities and the Weizmann Institute of Israel. He is a senator of the Max Planck Society and was made an honorary citizen of Berlin and Lübeck.

Willy Brandt and his first wife, Carlota, a Norwegian national, were married in 1940. From that union, which ended in divorce, he has a daughter, Ninja, now a schoolteacher in Oslo. In early 1948 he married Rut Hansen, a Norwegian journalist and former member of the resistance, whom he met during his exile in Sweden. They have three sons, Peter and Lars, who are university students, and Mathias, who attends public school. At Mrs. Brandt's insistence, the family continues to live in the modest suburban villa they occupied while Brandt was Foreign Minister, rather than moving into the more sumptuous Chancellor's residence at the Palais Schaumburg.

The West German Chancellor is five feet ten and one-half inches tall and weighs 198 pounds; he has brown eyes and receding brown hair that is streaked with gray. Although considered one of the world's best-dressed statesmen, he prefers to dress casually. His tastes run to Havana cigars, an occasional whiskey, and home-cooked foods. He enjoys reading, listening to classical music, swimming, fishing, skiing, and hiking in the woods. Brandt numbers among his friends some of West Germany's leading artists and intellectuals, including the novelist Günter Grass. His modesty, reserve, and tendency, as a "team man," to seek others' opinions before making major decisions, are sometimes mistakenly interpreted as a lack of decisiveness. Brandt is indulgent toward the radicalism of youth and has said, with reference to his oldest son, Peter, who has a record of arrests for taking part in riotous demonstrations: "Anyone who has not been a radical before he was twenty will never make a good Social Democrat."

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Wer ist Wer? (1969-70)

BRENNAN, PETER J(OSEPH)

May 24, 1918- United States Secretary of Labor

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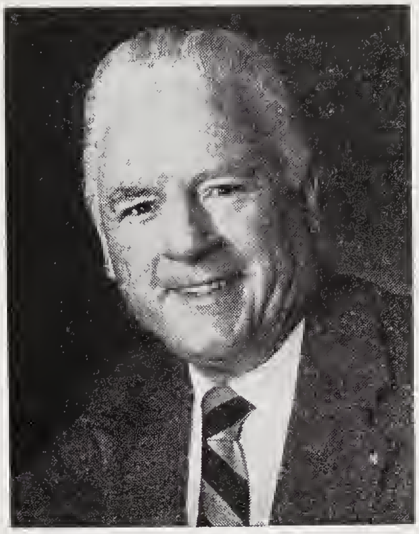
In the spring of 1970, when antiwar activism was at its height, Peter J. Brennan, who is now the United States Secretary of Labor, organized the New York construction workers in support of President Richard Nixon's Indochina policy, thus becoming a symbol of blue-collar resentment against the American protest movement. The press promptly christened him "Mr Hardhat," a strange tribute in view of the fact that he has never worn a hard hat on the job. For Brennan began his working life as a maintenance painter, became the business agent for his local, and worked his way up to the presidency of the New York City and State building and construction trades councils. From that power base he became Nixon's ally in 1970 and a key figure in the President's efforts to woo the blue-collar vote in the election year of 1972. The relationship was cemented on November 29, 1972, when the chief executive named Brennan as United States Secretary of Labor in the second Nixon administration, the first active union man to be appointed to that Cabinet post in twenty years.



PETER J. BRENNAN

The controversial appointment drew protest from black leaders, who charged that Brennan had kept the building trades closed to minority groups, and even from some liberal union leaders. "You're damned right," he told reporters who asked if his appointment meant that labor would now have a friend in the Nixon administration, and, to the suggestion that his tenure might be a brief one, he answered, "I'm gonna make a damned good try." Among the thorny issues confronting Brennan as the new Secretary of Labor were: increasing the federal minimum wage law, with exemptions for sixteen- and seventeen-year-olds; forbidding strikes in the transportation industry; protecting American products from low-wage imported competition by erecting new tariff walls; and enforcing stiff new rules for on-the-job safety.

The fourth child of John and Agnes (Moore) Brennan, Peter Joseph Brennan was born in New York City on May 24, 1918, in a tenement on West 39th Street, in the formerly rough-and-tumble Irish area known as Hell's Kitchen. The father was an ironworker and a member of the Teamsters' union, who died in the 1921 influenza epidemic. Mrs. Brennan was left to support her large brood on her scanty wages from factory work and a meagre pension. "God bless her, I don't know how she did it," Brennan told Judith Michaelson in an interview for the New York *Post* (December 9, 1972). "She was a saint. Number one, she raised us when a lot of women tossed their kids into a home and let the kids be supported by the government. Many of 'em hit the bottle, but she didn't. She kept the family together. And she wasn't a bigot or anything like that. I never heard her make sly remarks about people. She was a real woman."

Peter J. Brennan attended local public schools, including the old Textile High School, and he graduated from Commerce High School. As a student, while attending classes part time at City College, he was already working as an apprentice painter. For a year or two he was employed at Macy's Department Store, where he applied finishing touches to the display rooms. He belonged to Local 1456 of the Painters, Decorators, and Paperhangers of America, and by 1944 he had achieved journeyman status as a painter. In that year, when he was twenty-six, Brennan joined the United States Navy. He spent most of his tour of duty on a submarine in the Pacific theatre of operations, emerging with the rank of petty officer second class. "No hero, no medals really," he told Judith Michaelson. "I was just one of the guys."

After the war, Brennan returned to his young family in Hell's Kitchen and to his work as a painter. At night he served as the acting business agent of Local 1456, a small unit of maintenance painters, filling in for an ailing official, and on the man's death in 1947 Brennan was formally appointed to the post. Although as business agent, he was in the influential position of negotiating all painting contracts in the area, the 100-member local left something to be desired as a base for a career in union management. Nevertheless Brennan reached the top of the building trades within a decade. He began his rise in 1951, when he became maintenance chairman of the Building and Construction Trades Council of Greater New York, a confederation of union locals. The post of maintenance chairman of the conglomerate was not too consequential, but it did entitle him to use the small office adjoining that of the president.

By volunteering for many assignments, Brennan made himself useful to Howard McSpedon, the Building and Construction Trades Council president, and when the latter died in 1957 he was elected to succeed him. In the next year he became president of the state council. He soon gained the reputation for negotiating hundreds of jurisdictional squabbles between the contentious locals of New York City. As a last resort, union leaders would turn to Brennan with the plea, "Awright Pete, whaddya want us to do?" "It was very simple," Brennan explained to Judith Michaelson. "I worked hard. I guess I must be an ambitious guy that things happen to." According to the *National Observer* (December 9, 1972), at some point during that period Brennan also managed to earn a business degree from the City College of New York.

During the 1960's Brennan was known outside New York for his alleged intransigence on the matter of hiring blacks and Puerto Ricans in the building trades. Since the elitist construction workers were highly paid, and their unions virtually lily-white, they inevitably became the target of the National Association for the Advancement of Colored People (NAACP) and other civil-rights groups. Although Brennan denied that any bias existed, by the summer of 1963 he was pledging himself to bolster an all-out effort to end discrimination in the building trades by becoming the ex-officio head of a committee that would screen black applicants. Governor Nelson A. Rockefeller, whose 1962 campaign Brennan had backed, praised the plan. As it turned out, the screening committee fell short of the hopes that the NAACP had entertained for it. The building industries referral committee found only 849 of 3,121 applicants qualified, referred 682 of them to the unions for consideration, and then quietly disappeared from the scene. When Brennan announced two years later that nearly 3,000 nonwhites had been hired in consequence of the program, NAACP labor secretary Herbert Hill called the report an "artful distortion" and pointed out that the carpenters' union, traditionally open to black apprentices, accounted for more than half of Brennan's total. But many of Brennan's critics missed an important point in failing to realize that he had no power to force individual local unions to admit blacks if they did not wish to do so.

Whether or not he was vulnerable to charges from minority groups, Brennan was indisputably a powerful force in creating new jobs for existing workers by cooperating closely with Governor Rockefeller on a massive public-works program. "We built colleges, hospitals, roads, schools, recreation facilities," he said of the program, as quoted by the New York *Sunday News*, December 10, 1972. "We built sewer systems, libraries, all the things that are connected to the life of man." He added: "I'm in favor of rebuilding the country. The money and know-how used in the war effort can be transferred to the home effort for better homes, for jobs, for universities, for protecting the ecology, fighting pollution. We have got to find some way of transplanting our energies into a peacetime effort."

Brennan first emerged into national prominence in May 1970, following the United States incursion into Cambodia and the fatal shooting of several protesting students at Kent State University by the Ohio National Guard. Antiwar student activists rallied at City Hall in New York, where they exchanged taunts with nearby construction workers. "Brennan organized his men into marching brigades," according to the *National Observer* (December 9, 1972), "and for five days their rallies pushed the students aside. Taunts became fist fights, and the sea of bobbing blue hard hats became a staple of the nightly newscasts and an overnight national symbol of home-front support for the confusing war in Indochina." As a counter-protest, Brennan later led a march of 100,000 construction workers and longshoremen.

Grateful for the massive show of support, in May 1970 Nixon invited Brennan and other pro-war unionists to the White House, where Brennan presented him with a white hardhat containing the words "Commander-in-Chief." "We build this country," Brennan was quoted as saying of his construction workers in the Washington *Post* (November 30, 1972). "We build these buildings and churches and highways and bridges and schools. We love this country. We were afraid it was going down the drain and nobody was doing anything about it. That's why we marched."

Nixon and Brennan now found more and more in common. The President was reassured by the public demonstrations of unionist support for his Vietnam policy, and Brennan, although a longtime Democrat, rallied labor support for Nixon's reelection. The President's gratitude, along with his desire to consolidate the new friendship between blue-collar workers and the Republican party, was demonstrated a few weeks after his overwhelming victory at the polls. On November 29, 1972 he appointed Peter J. Brennan United States Secretary of Labor.

The first labor leader to be named to the post in twenty years, Brennan succeeded J. D. Hodgson, whose background as a vice-president of the Lockheed Aircraft Corporation was more typical of secretaries of labor in both Republican and Democratic administrations. (Martin P. Durkin, a former president of the Plumbers Union, served as Secretary of Labor in the first Eisenhower administration for nine months in 1952.) Quick to praise his successor, Hodgson called Brennan a "sincere and competent union leader," and noted that he had been appointed with the enthusiastic endorsement of Governor Nelson A. Rockefeller. According to some reports, Brennan's appointment had also received the somewhat lukewarm approval of George Meany, president of the AFL-CIO.

Although liberals in the labor movement generally declined to be quoted on their criticism of the appointment, Herbert Hill, the labor secretary of the NAACP, showed no such restraint. "Brennan represents the most reactionary section of labor," he was quoted in the *National Observer* (December 9, 1972), as saying: "His appointment . . . is one more in a long line of political pay-offs by the Nixon Administration to the enemies of the black population. . . . For more than a quarter of a century, Peter Brennan, with cunning and guile, had protected and defended the racist practices of the building-trades unions." Referring in his New York *Post* column (December 5, 1972) to alleged payoffs by contractors to the construction unions, James A. Wechsler wrote: "And while there is no taint on Brennan's personal record, the question of what he has done—or failed to do—about the condition is scarcely irrelevant to his qualifications." But columnist Nick Thimmesch of *Newsday* (December 5, 1972) observed: "Peter Joseph Brennan is an authentic representative of America's working people in 1972, infinitely more so than any of his elitist critics. He should do a good job at Labor, and be a lot of fun as well."

In his new post Brennan needs all his undoubted force of character. Blacks view him with suspicion as a man who, in their opinion, has done his best to keep the building trades closed to minority workers; businessmen are wary because he presides over the negotiation of some of the most inflationary union contracts in the United States. With major labor contracts in the automobile and other basic industries scheduled for negotiation in 1973, members of the Nixon administration may want to hold the settlements down, while Brennan may be under pressure to let them rise. There is also a source for conflict in Brennan's volatile personality. "Skeptics wonder," wrote Rowland Evans and Robert Novak in their column in the New York *Post* (December 27, 1972), "how long a hot-tempered Irishman from the sidewalks of New York will stomach Nixon's icy palace guard. There has been trouble from the start. Brennan has clashed over questions of Labor Department staffing with Fred Malek, Nixon's coldly efficient personnel chief."

Even before his appointment was confirmed by the United States Senate, Brennan had displayed his qualifications for the job. Almost single-handedly he forced a temporary settlement of the forty-nine-day-old Long Island Railroad strike that had been tying up New York City. The ninety-day truce was announced on January 17, 1973, less than a week after he took unofficial charge of the negotiations at the request of Governor Nelson A. Rockefeller. The Governor had asked for his help at a party he gave in Brennan's honor at the Tower Suite of the Time-Life building in New York. The agreement called for an immediate 6 percent wage hike retroactive for all of 1972 and assurance from both sides that they would return to the bargaining table to try to reach a permanent settlement within ninety days.

Long active in church, civic, and youth work, Brennan has been an official of the Police Athletic League, the United Fund of Greater New York, and the United Community Funds and Councils of America. He is a former vice-president of the New York State AFL-CIO. Among the committees on which he has served are the National Advisory Committee for the Education of Disadvantaged Children, the New York State Job Development Advisory Committee, the Safety Advisory Committee to the New York State Labor Department, the New York State Workmen's Compensation Advisory Committee, and the Advisory Board on Prevailing Wages for Public Works in New York State. In recognition of his contributions, he has been honored by, among others, the United Jewish Appeal, the New York Central Labor Council, the Ancient Order of Hibernians, the National Society of the Sons of the American Revolution, the Veterans of Foreign Wars, and the Republic of Italy.

Peter Joseph Brennan married Josephine Brickley, a longshoreman's daughter, around 1940. They have three married children: Peter J. Brennan Jr., Mrs. Frank Tetro, and Mrs. Stephen Tritto, and five grandchildren. By moving to a modest frame house in Massapequa Park, Long Island a couple of years ago, the labor leader joined the ranks of the daily commuters to New York City. Brennan is a ruddy-faced, white-haired, husky and handsome man, with beefy fists and a mottled complexion. Like President Nixon, he sports a miniature American flag in the lapel of his natty suits, and a large American flag provided the patriotic backdrop for his desk in his New York City office. Among the appointments of that desk was a green beret sent to him by admiring troops in Vietnam. Although a Roman Catholic, Brennan is a staunch disciple of the Protestant work ethic. In spite of his hair-trigger temper and his blunt speech interlarded with profanity, Brennan can turn on a misty Irish charm. He surprised Judith Michaelson with the avowal that he enjoys the poetry of Joyce Kilmer, Rudyard Kipling, and some of the great Irish poets. Referring to the proclivity of New York construction workers to whistle at female passersby, he assured her that "any *real* woman *wants* to be admired." Golfing is his favorite outdoor recreation.

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BRESLIN, JIMMY

Oct. 17, 1930- Journalist; novelist
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A key contributor to the development of the "new journalism" has been tough-talking but compassionate New York newsman and novelist Jimmy Breslin, a master of the Queens (New York) English. Breslin, who first came to prominence as a sports writer for the New York *Herald Tribune*, considers himself a "loud, talkative, barroom type," a street reporter. The columns he has produced for newspapers and magazines over the years have been written in a simple style, consonant with his self-image as "an unlettered bum," and have been filled with authentic, Runyonesque local color. A former contributing editor to *New York* magazine and a cofounder of the biweekly *New Times*, Jimmy Breslin is now a regular news commentator for New York television station WNBC-TV, a position from which he has championed, among other underdog causes, the Catholic minority in Ulster. The troubles in Ulster filled half of Breslin's *World Without End, Amen* (1973), a novel as serious as his best-selling previous novel, *The Gang That Couldn't Shoot Straight* (1969), was facetious.

Jimmy Breslin was born in Jamaica, Borough of Queens, New York City on October 17, 1930 to James Earl and Frances (Curtin) Breslin. His mother taught English in high school before becoming a social worker. Breslin attended a parochial elementary school, St. Benedict Joseph Labre, and a public high school, John Adams. "Facts about his education are hazy because he lies so much about it . . . ," James G. Bellows and Richard C. Wald wrote in one of their annotations in the collection of Breslin columns, *The World of Jimmy Breslin* (Viking Press, 1969). "There is a valid question as to whether he graduated from high school, which he attended for five years. He enrolled somehow in a college, Long Island University, in 1948, but he was already working on a Long Island newspaper, the Long Island *Press*, and he used his college status to impress editors with the idea that he was trying to improve himself. His only real interest was sports writing, which he did for practically no pay and on the worst shift."

In the 1950's Breslin moved from newspaper to newspaper, ending up on the New York *Journal-American*, where he was miserable, as he recalled in an interview with Judy Bachrach of the Washington *Post* (August 3, 1973): "That was a paper where, believe me, ya couldn't even believe the weather report. And I'd be up at 7 A.M. with the Sports Extra and the phone would ring and it would be some %$&* from Household Finance."

Desperately trying to keep the wolf away from the door of his growing family, Breslin turned to the writing of books. The first, *Sunny Jim; The Life of America's Most Beloved Horseman, James Fitzsimmons* (Doubleday, 1962) received relatively little attention from critics and public. A bigger splash was made by his second book, *Can't Anybody Here Play This Game?: The Improbable Saga of the New York Mets, First Year* (Viking, 1963). It was devoured by Met fans, including John Hay Whitney, brother of Mets owner Mrs. Charles Shipman Payson and publisher of the New York *Herald Tribune*.

On May 31, 1963 Breslin became a regular columnist for the New York *Herald Tribune*. A year later Dick Schaap, then city editor at the *Tribune*, wrote: "When Mr. Breslin's column first appeared in the paper, it ran on the sports pages, which are usually buried somewhere in the second section. Mr. Breslin did not like this. He felt it was depriving his readers if they had to search for his prose. He yelled loudly. Now his column appears Tuesdays, Wednesdays, Thursdays, and Fridays in the first two columns of the second section. He is still not satisfied."

Breslin's column appeared in the *Herald Tribune* until 1965, when the *Tribune* merged with the *World-Telegram and Sun* and the *Journal-American* to become the *World Journal Tribune*. It was carried by the *World Journal Tribune* until that paper died, in 1967. Beginning in 1968 Breslin wrote longer pieces for the magazine *New York*, which he helped launch as an independent weekly. (A magazine with the same name and similar spirit had been a supplement of the old *Herald Tribune*.) He also wrote a column briefly, until February 1969, for the New York *Post*. He also did some work for New York television station WABC-TV.

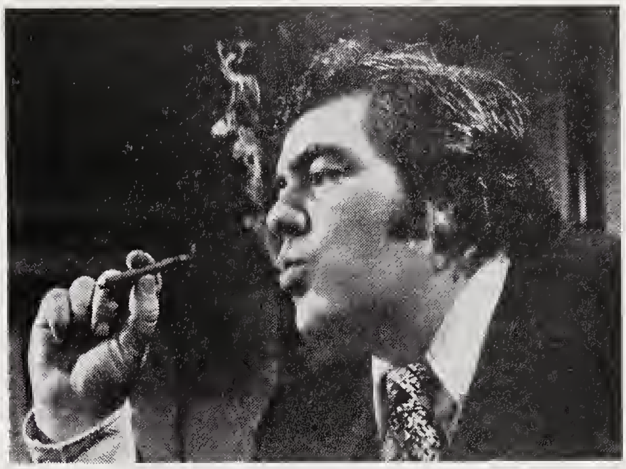
Most of his columns and articles were nonfiction short-short stories, ranging from comic vignettes about his low-life acquaintances to mood pieces about headline events. The colorful eccentrics included Fat Thomas, a 450-pound bookmaker; Thomas' brother, shortstop for the Attica Prison baseball team; Jerry the Booster, a shoplifter; Marvin the Torch, a professional arsonist, or someone who "builds vacant lots for a living"; and Bad Eddie, who "doesn't do anything nice." The subjects of the mood pieces included Vietnam, where he did some on-the-spot human interest reportage; the Selma civil-rights march, seen through the eyes of black children in a dilapidated schoolhouse along the route; and the assassinations of the Kennedys. "Dallas Emergency Room 1," his surgeon's-eye account of the death of President Kennedy, won the Columbia School of Journalism's Meyer Berger Award and the Newspaper General Reporting Award of the Sigma Delta Chi journalism fraternity.

In a quixotic venture into party politics, Norman Mailer and Jimmy Breslin entered the 1969 New York City Democratic primary election as candidates for the nominations for mayor and president of the city council, respectively. The chief planks in their campaign platform were that New York City could best solve its problems if it became a separate state and if each of its neighborhoods were given city-like autonomy. After they lost the primary, Breslin backed John Lindsay for mayor. The story of the Mailer-Breslin campaign, much of it in Breslin's words, is told in *Running Against the Machine* (Doubleday, 1969), edited by Peter Manso.

His first venture into fiction was *The Gang That Couldn't Shoot Straight* (Viking, 1969), a comic novel loosely based on Mafia gang wars in Brooklyn. Some critics compared the broad, crude humor of the novel unfavorably with Breslin's more factual reportage, but most agreed that the spoof was hilarious. High-pressure promoting by Breslin, especially on television talk shows, helped turn the book into a best seller. Breslin's income from *The Gang That Couldn't Shoot Straight*—including that from the 1971 MGM motion picture version of the book—was reported to be approximately $500,000.

In July 1971 Breslin resigned as contributing editor of *New York* magazine after disputing with editor Clay Felker over the magazine's content and orientation. In Breslin's view, it should have been devoting less space to chic subjects, such as upper-class restaurants, and more to conscientious political muckraking. "I left *New York*," he explained, "because it caused me to become gagged by perfume and disheartened by character collapse." Earlier, when Breslin had demanded that the magazine's charter writers—including Gloria Steinem, Tom Wolfe, and Judith Crist—be given a bigger share in the magazine's stock as well as a louder voice in editorial decisions, Gloria Steinem commented: "Jimmy is the only one of us who is street smart."

In 1972 Breslin was a McGovern delegate from Queens and Nassau counties to the Democratic National Convention in Miami Beach. Early in the following year he became a regular news commentator for WNBC-TV, New York. Watching his taped spots on television was not a pleasant experience for him, as he related in an article in *TV Guide* (May 26, 1973): "It is not Jimmy Breslin reading this script. Jimmy Breslin is a loud, talkative, barroom type who is good on a street corner, trading insults with sanitation workers who are picking up the garbage. Sometimes Jimmy Breslin has a good Irish flare at a political rally. The Jimmy Breslin reading this script for a television taping is about 60 percent of the barroom Breslin. The Breslin in the television studio is fat, uncomfortable, with a terrible speaking voice."


JIMMY BRESLIN

In preparing his second novel, *World Without End, Amen* (Viking, 1973), Breslin spent five months in Ireland, where he became *persona non grata* for his outspoken criticism of Cardinal Conway of Northern Ireland, Irish Justice Minister Desmond O'Malley, a British Embassy official, and assorted other groups and individuals, and for his personal involvement with Ulster rebels. After Eamonn McCann, a Catholic leader from Ulster, stayed overnight at the Breslin house in Killiney, outside Dublin, a man from the Special Branch of the Eire Police paid a midnight call at the residence, making inquiries. Breslin immediately wrote a letter to the *Irish Times* in which he said that he was "a victim of Gestapo tactics" and was "leaving the country as soon as possible."

The protagonist of *World Without End, Amen* is Dermot Davey, a heavy-drinking, bribe-taking, reactionary Queens policeman who looks upon blacks with a combination of fear and contempt. Traveling to Northern Ireland to visit his father, Davey finds himself, in the midst of the bloody struggle there, in a reverse position: a member of the oppressed minority and—to boot—in love with a young Bernadette Devlin-like Communist.

Reviewers generally had nothing but praise for the first half of *World Without End, Amen*. "He's writing about a world he knows and understands in his guts," Judson Hand observed in the New York *Daily News* (August 19, 1973). "If, at times, he caricatures that world, that's all right, too. On his own level, he achieves the kind of reality one finds in Thomas Wolfe, say, or even in Dickens." But Hand, like many other critics, felt that the novel fell apart when Breslin moved from the New York ambiance that he knows best, and that his New York idiom seemed inappropriate for the horrors of Ulster.

Harrison E. Salisbury of the New York *Times* (August 24, 1973) had no such reservations. Salisbury, who had once considered Breslin nothing but "a saloon reporter," acknowledged that he "could not have been more wrong," that Breslin "just happens to be weight-for-age one of the best writers of our day." He not only credited Breslin with "absolute pitch so far as the dialogue of Queens is concerned" but also asserted that "no better account of the present trouble [in Ulster] has been written." When the paperback rights to *World Without End, Amen* were sold to Avon Books, Breslin's share of the $350,000 paid by Avon was $225,000.

On the day after Christmas in 1954 Jimmy Breslin married Rosemary Dattolico, and "the former Rosemary Dattolico" is the way he has usually referred to her in print ever since. Mrs. Breslin, who willingly admits her husband is "crazy," has nevertheless managed to adjust to his unusual working schedule. She prepares his dinner whenever he gets home, which is often around three in the morning, and later scans the morning press while he sleeps, marking the stories she feels will interest him. The Breslins now live in Forest Hills, Queens with their six children. They once lived in Baldwin, Long Island, where nonconformist Jimmy didn't get along with the neighbors. "I wound up putting a big sign on the front lawn listing all the people I didn't like," he has recounted. "The list included the whole block, and I moved away amidst cheers and lawsuits." A scrappy fighter and feuder, Breslin has also been involved in lawsuits involving libel and plagiarism.

Jimmy Breslin is five feet nine inches tall. He admits to weighing 220 pounds, at least, and to drinking and smoking too much. In line with his effort to cut down on his vices, he now puffs on cigars instead of cigarettes. His favorite recreation, outside of visiting bars, is walking alone on Long Island beaches, when friends will drive him there. (He prefers not to drive.) *National Observer* writer James R. Dickenson wrote that while "bulky, rumpled" Breslin may look like a "slob" and talk like a "hood," he "writes like a man of wit, intelligence, and sensitivity."

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BROWER, DAVID (ROSS)

July 1, 1912- Conservationist
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Militant environmentalist David Brower is, in the words of former Secretary of the Interior Stewart Udall, "the most effective single person on the cutting edge of conservation in this country." As executive director of the Sierra Club for seventeen years, Brower instigated the creation of the National Outdoor Recreation Resources Review and was the principal activist in campaigns that rescued for posterity a significant portion of what remains of natural environment in the United States through such legislation as the Wilderness Act and laws establishing Redwoods National Park and other parklands. Since 1969 Brower has been president of Friends of the Earth and director of the John Muir Institute, organizations founded by him and devoted to the cause of protecting that 10 percent of the earth not yet contaminated or destroyed by technology.

David Ross Brower was born in Berkeley, California on July 1, 1912, the third of four children of the late Ross J. and Mary Grace (Barlow) Brower. When he was a year old Brower lost many of his front teeth in a fall from his baby carriage, and it was eleven years before the second set of teeth, somewhat misshapen, emerged from his damaged gums. Dubbed "the toothless boob" by his peers, he went through childhood painfully shy, fearful of ever letting his mouth open into a smile.

Life for the whole family became "difficult," Brower recalls, when his mother lost her sight and his father lost his job as an instructor in mechanical drawing at the University of California. Mr. Brower mortgaged the two small apartment buildings the family owned in Berkeley and spent the rest of his days running the two buildings. The children helped out as best they could, with paper routes and such, and, to assist in the management and janitoring of the apartments, Grandmother Brower moved in with the family. An energetic Baptist, she had raised David's father in Spartan abstemiousness, and she wasted no time in having David baptized by immersion and in training him to wash clothes and do other housework.

Meanwhile, before her blindness, Brower's mother, a woman sophisticated in music as well as literature (in which she held an advanced degree), taught him to play the piano, when he was six. His first ambition was to be a railroad engineer, like the men he saw driving the powerful Mallet locomotives out of the station facing San Francisco Bay and up over the Sierras. While his affection for trains has endured to the present day, it was early overshadowed by his love of nature, to which he was exposed in the then wild Berkeley Hills surrounding his home; in family camping trips throughout the Sierra

Nevada; and in visits to the chicken ranch in Two Rock Valley, north of Berkeley, where his mother had grown up. According to John McPhee in his book on Brower, *Encounters with the Archdruid* (1971), Brower, who believes that messages can be transmitted between species by tone of voice, "learned to talk with chickens" and was the only person around who could handle an intractable mare on the ranch.

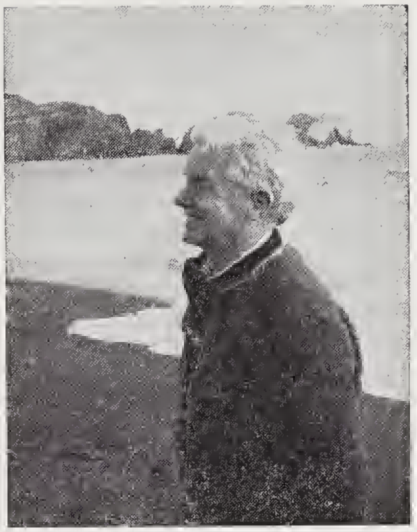
After his mother went blind, in 1920, Brower regularly took her for walks in the Berkeley Hills. "I think that did a lot for my ability to observe . . . ," he told Harold Peterson of *Sports Illustrated* (April 14, 1969). "That looking for someone else may have sharpened my appreciation of the beauty in natural things." He became a collector of rocks and minerals and an expert observer of flora and fauna. When he was fifteen he discovered the butterfly *Anthocaris sara reakirtii broweri,* on Grizzly Peak in the Berkeley Hills, and his naturalist's eye became so sharp that he could—and still can—identify butterflies in flight.

Brower would probably have chosen a career in entomology if insect-chasing had been regarded as a manly occupation by his classmates at Berkeley High School. There, as manager of the lightweight football team, he finally enjoyed some degree of social life. At sixteen he enrolled at the University of California, where, in the midst of older classmates, he again felt like an outsider. Under financial as well as emotional strain, he dropped out in his sophomore year.

After quitting college, Brower worked as a clerk in a candy factory for several years. In 1933, on an extended vacation from his job, he made his first long trip through the Sierra wilderness. "You could drink from any stream you saw and breathe any wind that came by," he recently recalled. "It has changed a bit." In the same year, sponsored by photographer Ansel Adams, he joined the Sierra Club. Founded by John Muir and others in 1892, the club during its first two decades of existence was responsible for effecting the preservation by law of Yosemite, Mt. Rainier, and Glacier national parks.

In 1935 Brower lost his job at the candy factory because of his chronic tardiness in returning from trips through the wilderness. The firing turned out to be a blessing, for it motivated him to find more congenial employment, with the park service in Yosemite National Park. After a year in the accounting department at Yosemite he became publicity manager, and during his six-year tenure he earned a reputation as one of the best mountaineers on the Yosemite staff. Either alone or with others, he made the first ascents of thirty-three peaks in the Sierra Nevada, including those of Arrowhead (1937), Glacier Point (1939), and Lost Brother (1941). He was also the first person to scale Vazquez Monolith in Pinnacles National Monument and to lead an expedition to the top of the monadnock Shiprock in the New Mexican desert.

In 1941 Brower became an editor at the University of California Press, and two years later he married fellow editor Anne Hus. Mrs. Brower told John McPhee: "He was so much better than I. I have never understood where he got his feel for words. He is a great editor. He liberates what is good in an author's work. It just infuriates me that anyone who has read so little can do that. . . . He knows very little about English literature. Yet he has a remarkable sense of language."


DAVID BROWER

From 1943 to the end of World War II, Brower served in Colorado, France, and Italy with the United States Army's Tenth Mountain Division, instructing troops in climbing techniques and helping to write a basic manual on the subject. "The Alps confirmed my belief in wilderness," he told Harold Peterson in the *Sports Illustrated* interview. "All those mountains in Switzerland punched so full of holes that they have to be held together by cables. They strengthened my desire to protect the places in the Sierra Nevada where the 'hand of man has not set foot,' as Mrs. Malaprop might have said."

After the war Brower resumed his position with the University of California Press, and in his spare time he prepared the *Sierra Club Handbook.* First published by the club in 1947, the handbook was issued in five successive revised editions during the two subsequent decades. In 1952 Brower moved from the University of California Press to the full-time position of executive director of the Sierra Club. With him he brought his philosophy of bold initiative, summarized in two of his favorite quotations: pioneer naturalist William H. Murray's line, "The moment one definitely commits oneself, then Providence moves too," and Goethe's couplet, "Whatever you can do, or dream you can, begin it./Boldness has genius, power, and magic in it."

Since the death of John Muir in 1914 the conservative forces within the Sierra Club had been dominant, so that for thirty-eight years the "posey-picking hiking society," as one observer described it, won not a single major battle against short-sighted, profit-motivated plunderers of the earth—chiefly because it assiduously avoided battles altogether. Brower sought them out, and he fought them with the "all is fair" attitude of nature's true patriot, using fair means or foul in what to him is a transcendent cause.

The "foul" means, in the view of his enemies, included alarmist, "exaggerated" full-page newspaper messages arousing public opinion against such projects as an open-pit mine the Kennecott Copper Corporation wanted to locate in the middle of Glacier National Park. The fair means included documentary films and books, notably the nineteen big, expensive volumes in the club's Exhibit-Format series, which began to flow from the club's press in the early 1960's. For those handsome books, covering scenic America from the Maine islands to the Sierra Nevada in landscape photographs by Ansel Adams and others, Brower selected the photographs and the quotations from such writers as Thoreau and Muir that accompanied them, and he wrote the prefaces. The nineteen books sold 255,000 copies in their original hardcover editions, costing up to twenty-five dollars, and a half-million copies in quality paperback.

Under Brower the membership of the Sierra Club swelled from 7,000 to 70,000 and its budget rose from $75,000 to $3,000,000. He and the cohorts he attracted formed the first phalanx of conservationists ever to put fear into the hearts of the lumber, mining, and utility lobbyists and to infuriate the dam-builders of the United States Bureau of Reclamation and the Army Corps of Engineers. Brower compared the latter to compulsive beavers ("They can't stand the sight of running water") and questioned the value of their work by such witticisms as, "We don't flood the Sistine Chapel so tourists can get nearer the ceiling."

Brower and his vigilantes stopped the Bureau of Reclamation from building dams in the Grand Canyon and saved for future generations some of the Redwoods of California, the Central Great Smokies, Kentucky's Red River Gorge, Maine's Allagash wilderness, Storm King Mountain in New York, the Florida Everglades, and Dinosaur National Monument, among other preserves. As Washington lobbyists they were responsible for the creation of North Cascades National Park in the State of Washington, Canyonlands in Utah, and national seashores at Cape Cod, Massachusetts and Point Reyes, California. They initiated the Wilderness Act, under the authority of which motor vehicles have already been prohibited from 167 wilderness areas in thirteen states, and they successfully agitated for the Wild Rivers Act, which guarantees that at least six major rivers will go on flowing freely. In the late 1960's alone they blocked seven billion dollars' worth of construction projects that they considered a threat to the natural environment.

"No group in this country has had more power in the last eight years," a Congressman who had favored the building of dams in the Grand Canyon said with irritation of the Sierra Club in 1969, and the Internal Revenue Service acknowledged the club's lobbying clout when it disqualified it for tax-exempt status. The conservative and moderate factions in the club thought Brower was unnecessarily alienating too many powerful forces in business, industry, and government; that he was autocratic (he had recently put an expensive ad in the New York *Times* without consulting anyone); that he was scattering energy by taking an international point of view ("DDT knows no boundaries; neither does pollution") instead of confining himself to American problems; and that he was wrong in championing conservation for conservation's sake instead of setting realistic priorities in collaboration with industry. When they won a majority on the board of directors, in the spring of 1969, the conservatives and moderates forced Brower to resign.

In September 1969 Brower announced the creation of two complementary organizations: the John Muir Institute and the Friends of the Earth. The first, founded with an initial personal subsidy of $80,000 from Robert O. Anderson, board chairman and chief executive officer of the Atlantic Richfield Company and headed by Max Linn, public relations director of Sandia Laboratories, is a nonprofit, tax-exempt institute devoted to research and education. (It also received more than $100,000 from the Ford Foundation's Resources for the Future Inc.) The second, which is headed by Brower, is a political-activist group that lobbies for legislation and campaigns for political candidates favorable to protection of the environment.

In announcing the formation of the groups to the press, Brower said: "The earth needs a number of organizations to fight the disease that now threatens the planet, 'cirrhosis of the environment.' There is only one environment that will sustain us and other living things we share the planet with. Man's diminishing of the earth is a crime, and the worst one of all is grand larceny against the future." In the Credo he wrote for Friends of the Earth, Brower said: "The miracle of soil, alive and giving life, lies thin on the only earth, for which there is no spare. We seek a renewed stirring of love for that earth. . . . We believe there is still time for a rewarding renaissance. The old one came with discovery of new lands to exploit. The new one comes with discovery of the earth's limits. . . . Progress is not the speed with which technology expands its control or the number of things a man possesses, but a process that lets man find serenity and grow more content at less cost to the earth."

FOE, as Friends of the Earth is known, initiated Earth Day, a mass demonstration of concern for the environment held across the United States on April 22, 1969. When the United States Department of the Interior issued a draft statement concerning a proposed Trans-Alaska oil pipeline, Brower, writing in the New York *Times* (February 5, 1971), called the recommendation "an outrageous threat to the earth's life-support system." The most recent of the fifty or so books edited by Brower is *Only a Little Planet* (Herder & Herder, 1972).

In what he calls "The Sermon," a speech that he has delivered before groups throughout the United States, Brower asserts that "6 percent of the world's population uses 60 percent of the world's resources, and 1 percent of the 6 percent uses 60 percent of the 60 percent." He thinks that we still have about a decade to back away from the edge of the ecological cliff (and there is no way to go but back or sideways), but we will not succeed in doing so unless technology learns to do more with less and unless population is brought under control, by some kind of coercion, such as punitive taxation.

David Brower is six feet two inches tall and, by his own account, overweight ("I'm trying to get down to 200 pounds"). In his *Sports Illustrated* article Harold Peterson described him as "a patricianly handsome, disquietingly intense, preternaturally young man . . . with a magnificent shock of prematurely gray hair—an amiable zealot whose reproach might shame the Angel Gabriel." Others have reported that Brower is "reserved," sometimes impregnably so, and John McPhee wrote of him in retrospect: "He had a delicate . . . ruddy face. . . . His voice was quiet and persuasively mellifluous. He had an engaging smile and flashing white teeth."

David and Anne (Hus) Brower have four children, Kenneth David, Robert Irish, Barbara Ann, and John Stewart. They live in an unpretentious redwood house atop a hill in Berkeley, and Brower maintains his office on Vine Street in the same city. When he is not working there, at home, at the Friends of the Earth office in San Francisco, or on the lecture circuit, the zealous naturalist relaxes by camping or taking long walks, watching football games, or playing the piano, at which he is excellent. He is also good at photography. Brower holds honorary degrees from Claremont, Hobart, and William Smith colleges. He often contributes articles to periodicals, and the *Conservationist* for February-March 1973 featured a dialogue between him and Robert Moses, a conservationist of a very different stripe. "When I come back in another life," Brower has said, "I am going to spend my whole life in grasses. I'm addicted to the entire planet. . . . I want to get down into it. I want to say hello."

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Sept. 19, 1947- Professional football player
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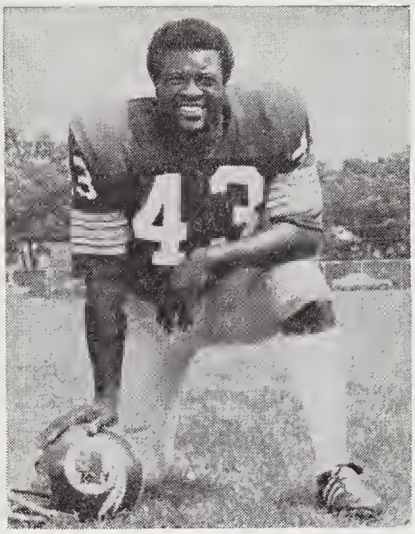

LARRY BROWN

In the bruising world of professional football, where runners less than six feet in height and 200 pounds in weight are considered small, five-foot-eleven, 195-pound Larry Brown of the Washington Redskins is among the most gifted of running backs. In 1972 he led the National Football League's National Conference in rushing, with 1,216 yards in 285 carries, and was the dominant force in the Redskins' successful drive for the conference title. For his achievements he was named the outstanding pro football player of the year by the Maxwell Memorial Football Club, the only unanimous choice for the United Press International's National Conference All-Star team, NFL Offensive Player of the Year in an Associated Press poll, and, for the fourth consecutive year, an All-Star starter in the Pro Bowl game. His crowning honor came on January 7, 1973, when the Associated Press announced that he had been voted the Most Valuable Player in the NFL. In his four years in the NFL Larry Brown has gained more yardage—a total of 4,177 yards in 977 attempts—than any other runner during the same period, and when blocked on the ground he has easily turned to pass receiving. "I'm no speedster," Brown has said, "and I'm not very big. I've got to rely on quickness, balance and determination."

Lawrence Brown Jr., who has been deaf in his right ear since birth, was born on September 19, 1947 in Clairton, Pennsylvania, just outside of Pittsburgh, to Lawrence and Rose Lee Brown. He has two younger brothers, William, a youth counselor, and John, a cornerback on the Delaware State football team. During Brown's childhood his father, a baggage handler and crew caller with the Penn Central Railroad, moved the family to the Hill District of Pittsburgh, a black ghetto. "I lived in a rough neighborhood and you had to be rough to survive," Brown has recalled, and according to his attorney and close friend John Perozich, many of the young men he grew up with "are either in jail, dead, or addicts."

"My mother and father did a wonderful job under those conditions . . . ," Brown told Ed Comerford in an interview for an article published in *Newsday* (January 12, 1973). "None of us ever got in serious trouble. They were very strict on us. . . . My father held two jobs and my mom worked, so I and my brothers could stay in school." After school, Brown sold newspapers and did odd jobs to earn pocket money.

As a child Brown showed talent for drawing, especially portrait sketching, and his mother wanted him to become an artist, but his father set him on a different course by introducing him early to sports. During his elementary school years he exhibited his professional potential chiefly on the baseball diamond. To his mother's chagrin, at Schenley High School in Pittsburgh he began to concentrate on football, as his surest route to financial security (for his family as much as for himself). Because of the miserable performance of the Schenley team as a whole (only two victories in two years), Brown's prowess failed to attract major university scholarships. After graduating from high school—with a B-plus average—he settled for an athletic scholarship at Dodge City (Kansas) Junior College, where he was a blocking back for two years. In 1967 he followed Dodge City coach Leroy Montgomery to Kansas State College, where Montgomery had become freshman coach. At Kansas State, Brown, a sociology major, again served chiefly as a blocker in football. He rushed only 282 yards as a junior and 402 as a senior.

Although some pro scouts, including Bob White of the Washington Redskins, had noticed his love of contact, blocking skills, quickness, toughness, and potential as a runner, Brown was generally under-appreciated in professional circles at the time he was ready to leave college. In the 1969 pro draft the Washington Redskins finally chose him in the eighth round, after 190 other players had been selected.

"I owe that man everything," Brown has said of coach Vince Lombardi, the merciless disciplinarian who took command of the Washington Redskins in 1969 after building the Green Bay Packers into a football dynasty. "He taught me to believe in myself, to believe I could make it." When Lombardi discovered that Brown was starting late on plays because deafness in his right ear sometimes prevented him from hearing signals clearly, he changed his position in the huddle and provided him with a special helmet equipped with a hearing aid. In the Washington lineup Brown immediately established himself as an exciting runner. In his second game as a professional he ran fifty-seven yards for a touchdown, and during his rookie year he ran a total of 888 yards, fourth best in the league, and caught thirty-four passes for 302 additional yards.

After Vince Lombardi died of cancer in the summer of 1970, Bill Austin coached the Redskins for one year, until George Allen took over. In 1970 Brown, averaging five yards a carry, led the NFL in rushing with 1,125 yards, thus becoming the first Redskin in history to pass the 1,000 mark. The Redskin offense was built around the throwing arm of quarterback Sonny Jurgensen until 1971, when injuries limited Jurgensen to three games. Although he himself was suffering a bad knee and a blood clot in one leg, Brown filled the breach valiantly, lapping up 948 yards in more running attempts—253—than any other player in the NFL in 1971. His best day was October 17, 1971, when, in a game against St. Louis in Washington's Robert F. Kennedy Stadium, he made twenty-five carries for 150 yards and a 6.0 average. As of the end of the 1971 season, Brown's pro career totals included a 4.3 rushing average, eighty-seven pass receptions for 819 yards, seventeen touchdowns, and twelve games in which his rushing yardage was 100 or better.

Leading the Washington attack again in 1972, Brown paced the Redskins to their best season (11-3) in thirty-six years and to first place in the Eastern Division of the National Conference. With 1,216 yards, he outrushed every other runner in the conference and would have surpassed O. J. Simpson of the American Conference's Buffalo Bills for the NFL record if Coach Allen had not benched him during the final two games of the season so that he might recuperate from minor injuries in time for the playoffs. In the National Conference playoffs Brown ran 101 yards as the Redskins defeated the Green Bay Packers, and quarterback Billy Kilmer threw two touchdown passes to Charley Taylor as Washington vanquished the Dallas Cowboys. But in the Super Bowl on January 14, 1973 the American Conference titilists, the Miami Dolphins, deprived the Redskins of the NFL championship, 14-7. On that occasion Brown rushed 72 yards in twenty-two attempts.

Redskin offensive coach Ted Marchibroda has testified, "Words like dedication and commitment aren't adequate to describe Brown. Even in practices, he's constantly sacrificing, risking bodily injury, to get the job done." As Pete Axthelm wrote in *Newsweek* (December 4, 1972), "He [Brown] projects a disciplined attitude, following his blockers and executing his plays with precision. Then suddenly the defense closes in and the forces within Brown are loosed. Hurling himself forward, accelerating with incredible power, switching directions, he becomes impossible for one man to tackle, difficult for even a whole gang of rivals to bring down."

One of Brown's opponents, New York Giant Spider Lockhart, has said that Brown "explodes at you, unloads with his shoulder and forearm and bumps you. He tries to keep the tackler off his legs." Knowing that the condition of his legs is vital to his career, Brown exercises with weights to keep them in shape. Roy Blount wrote in *Sports Illustrated* (November 6, 1972) that "the Brown leg is a marvel—the muscle in back of the thigh is so large that he appears to have two thighs tied together on each leg." Gene Roswell and Paul Zimmerman, writing in the New York *Post* (January 13, 1973), described Brown as "a wraith with power, speed" who "can take it inside or outside" and who is "slippery, forceful," and "runs to daylight."

When he visits his parents in their new home in the Pittsburgh suburb of Penn Hills, Brown usually returns to his old neighborhood to socialize with a few close chums from his boyhood. "Larry comes back because he's not lost sight of the situation," one of the old friends has explained. Because of his own background, Brown empathizes with the poor children of the black ghettoes, especially the unluckier ones. He regularly visits institutions for boys who are homeless or in trouble, to talk to them, play pool or other games with them, and show them football films. He told Grayson Mitchell of the Washington *Post* (November 25, 1972), "I tell myself if I can discourage just one kid from taking the pimp route or the junkie route, then I've accomplished something."

Larry Brown shares a luxury bachelor apartment in Silver Spring, Maryland with his brother William, who works at Junior Village, a boys home in Washington. Brown's closest friend, teammate Harold McClinton, lives in the same apartment building. Sometimes Brown goes out on dates, but he prefers to entertain at home. On those Sundays when the Redskins play in Washington, Brown's father drives there to see his son in action. Mrs. Brown goes along but, unable to bear the sight of the violence inflicted on Brown, she stays in his apartment, cooking beef, chicken, and other foods for him to eat during the week. To recover from the beatings he takes from the game on Sunday, Brown spends all day Monday in bed.

Brown's annual income—from salary, promotional fees, and, at present, royalties from a pop record he has cut—has been estimated at $75,000. He drives a late model Cadillac and wears custom-made shirts and $350 suits. John Perozich has said of his client and friend, "Everything in life Larry has had to fight for. He has more drive and courage than any man I've ever seen. Nothing was ever handed to him. . . . He's really a good human being." According to Pete Axthelm in his *Newsweek* article, Brown is an "emotional" man who keeps his feelings in check. "The violence within Larry lies deep beneath the surface, obscured by the mod clothes, the quiet concern for young kids, the engaging personality that is just developing after Brown's early years as a slightly hesitant superstar who couldn't quite believe the attention that swirled around him."

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BUSCH, AUGUST A(DOLPHUS), JR.

Mar. 28, 1899- Corporation executive

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As chairman and chief executive officer of Anheuser-Busch Inc., the largest brewing company in the United States, August A. Busch Jr. is one of the last industrial magnates to espouse a nineteenth-century life-style. Like his "beer baron" predecessors, Busch lives in princely splendor on a country estate, enjoying fox hunting, elegant dinner parties, and gala hunt balls, and heads a large but close-knit family group that holds controlling interest in his giant company. Since his takeover of Anheuser-Busch in 1946, he has engineered a rapid and continuing expansion program that has given Budweiser, Michelob, Busch Bavarian, and Budweiser Malt Liquor a dominating 20 percent share of the market and net sales of $977,500,000 in fiscal 1972. Although he relishes the good life, the enterprising Busch's formula for success is "Work hard—love your work." In an interview for *Time* magazine (July 11, 1955), Busch explained: "The thing I want to do more than anything else in the world is run this business in a way that would make my grandfather and my father and my brother proud of me."

August Anheuser Busch Jr. (informally known as Gussie) was born in St. Louis, Missouri on March 28, 1899, the son of August Anheuser and Alice (Ziseman) Busch. At the time of his birth, the family was already fabulously rich. The fortune dated back to the 1860's, when Adolphus Busch, a young German immigrant with a sharp business sense and a flair for showmanship, married the daughter of Eberhard Anheuser, a prosperous St. Louis soapmaker and sometime brewmaster, and assumed the management of Anheuser's tiny brewery. His salesmanship, energy, and inventiveness transformed a floundering operation into a flourishing company and, in 1880, he succeeded his father-in-law as president of the Anheuser-Busch Brewing Association. Young August, who idolized his flamboyant grandfather, was especially affected by the patriarch's death in 1913. The boy was, at the time, suffering through grammar school, first at the Fremont Public School in St. Louis. "I was the original Peck's Bad Boy. . . . Without doubt, I was the world's lousiest student. I never graduated from anything," he remarked to the *Time* correspondent. He later studied at the Smith Academy, a private school.

Prohibition, coming hard on the heels of wartime production restrictions and virulent anti-German sentiment, might have been a catastrophe for Anheuser-Busch, if the tenacious Busches, under the leadership of August Busch Sr., had not converted their huge processing plants into factories for the production of Diesel engines, truck bodies, soft drinks, near beer, corn sugar, corn syrup, malt syrup and other products. After a few years of experience with Manufacturers

AUGUST A. BUSCH JR.

Railway Company and the Lafayette South Side Bank & Trust Company, August Busch Jr. joined his father's firm, as a vat scrubber, in 1922. Two years later he was named general superintendent; in 1926 he became sixth vice-president and general manager, and he was promoted to second vice-president in 1931. At midnight on April 7, 1933 Prohibition was repealed. With people dancing in the streets, Anheuser-Busch opened its doors and, at the stroke of twelve, the first trucks rolled out to deliver cases of Budweiser. Years later, recalling that gala night for the *Saturday Evening Post* (June 27, 1953), Busch told journalist Harold H. Martin, "It was the greatest moment of my life. The greatest, I guess, that I will ever know." August Busch Sr., who had been suffering from a long and painful illness, committed suicide on February 13, 1934 and, in accordance with family tradition, his oldest son, Adolphus 3d, became company president. August Busch Jr. was named vice-president, a post he held until he joined the United States Army in 1942. Stationed in Detroit, where he directed tank production, he rose to the rank of colonel in the Ordnance Department and earned a Legion of Merit.

After the war, Busch returned to the firm, and when his brother died suddenly in 1946, he became its fourth president. A man who likes to be "Número Uno," he was stunned when Anheuser-Busch slipped to second place among American breweries in 1946, and then to fourth place in 1947. Although it distributed its product nationally, Anheuser-Busch was basically a local company, profitable and stable, but rather unenterprising. Busch's father and brother had been conservative, cautious businessmen; Busch was more like his grandfather—flamboyant, hot-tempered, stubborn, and tough. Overruling hesitant company directors, he invested $50,000,000 in the expansion of the huge St. Louis plant to boost its capacity from 2,630,000 barrels to 6,230,000 annually and ordered the construction of a modern plant in Newark, New Jersey at a cost of $30,000,000. Production rose dramatically. Anheuser-Busch climbed back into second place behind Schlitz, and in 1953 Busch finally realized his dream when his company produced more beer than anyone else: a record 6,711,222 barrels. Taking advantage of his first place position, Busch raised the price of his beer by 15 cents a case wholesale. Sales dropped by 800,000 barrels in 1954, and although Anheuser-Busch stayed ahead of Schlitz, it lost many customers to lower priced regional beers. At a stockholders' meeting to discuss the crisis, Busch, with characteristic directness, admitted his mistake, "probably the worst . . . in the company's history," and accepted full responsibility for the decline in profits. That mistake, coupled with a nationwide slump in beer sales, cost Anheuser-Busch its lead throughout 1955 and 1956. To rebuild the company's image, Busch replaced incompetent family staff members with more experienced outsiders, inaugurated a dynamic advertising campaign to promote the new line of fifth, quart, and tiny "ladies' size" bottles designed for the new television-viewing market, and contacted wholesalers. In his private, wood-paneled railway car (complete with deeply carpeted office, sitting room, four conference rooms, kitchen, bar, and accommodations for eleven), he personally visited each distributor. The knowledge he gained about the company's operations and the improved wholesaler relations helped put Anheuser-Busch back on top to stay in 1957.

Since 1957 the story of Anheuser-Busch has been one of uninterrupted expansion, growth, and success. In 1959 the company's net sales were $296,000,000; by 1968 they had risen to $653,000,000, and by 1972 to $977,500,000. In 1964 the brewery sold 10,300,000 barrels of beer; by 1972 the figure more than doubled to 26,500,000. In 1957 Anheuser-Busch products accounted for about 7 percent of the beer market; by 1972 their market share had grown to 20 percent and was expected to go still higher. Taking advantage of the trend towards concentration in the fragmented beer industry, Anheuser-Busch used its strategically located modern plants, efficient distribution system, and "premium image" to create a market for the A-and-Eagle brand at the expense of smaller, local brewers. In its article "Budweiser Pulls Ahead," *Forbes* magazine (March 1, 1968) ascribed that phenomenal growth, in part, to Busch's brilliant sales and marketing strategies. Busch, however, credits his success to good planning, and more importantly, to his insistence on quality. He has refused to abandon or reduce the use of natural, high-quality grains and hops in favor of the cheaper ingredients used by other brewers. Unlike most other beers, Anheuser-Busch beer is still aged and carbonated by traditional processes, which, Busch insists, produce a fresher, better-tasting drink. Despite competition, he has confidence in his formula for success. Discussing Anheuser-Busch's future in an interview for *Business Week* (March 24, 1973), he predicted, "You can be sure that we will still be No. 1."

Anheuser-Busch's growth was not accomplished without difficulty, and the brewery occasionally overreached itself or invested in an unprofitable enterprise. The sheer economic power of the firm invited complaints of price-slashing and other antitrust violations from competitors and federal agencies. Although he vehemently denied charges of "predatory pricing," Busch admitted to the *Business Week* reporter that "We will not be priced out of any market. We will meet competition." One antimerger suit against Anheuser-Busch was dropped by the Justice Department in 1966; another was settled out of court in 1967; yet another was scheduled to go to court in 1973.

As Anheuser-Busch grew, Busch diversified its operations, producing a wide variety of nonbeer products such as refrigerated cabinets, syrups, frozen egg powder, baker's yeast, and baking powder. In recent years, the company has invested in the construction and entertainment industries. Busch Gardens, a profitable wildlife sanctuary and amusement park with locations in Los Angeles and Tampa, Florida is second only to Disneyland in revenues. Plans are currently being made for a 155-acre business park in Columbus, Ohio and for a third tourist park, including three motels, conference and shopping facilities, and a golf course near Williamsburg, Virginia. The most famous diversification, however, was the unexpected purchase, in 1953, of the St. Louis Cardinals baseball club. Anheuser-Busch purchased the team from Fred Saigh, recently convicted of income tax evasion, for a reported $3,750,000 and a pledge to keep the National League franchise in St. Louis. At a news conference announcing the acquisition of the Cardinals' playing field, Sportsman's Park, for $1,100,000, Busch insisted that it was a "sporting venture, not . . . a sales promotion." Despite his assurances, skepticism was aroused when he moved to rename the ballpark Budweiser Stadium. Vigorously opposed by other team owners, he relented and changed the name to Busch Stadium. He later contributed more than $7,000,000 to the building of a new ballpark, Busch Memorial Stadium, complete with plush-lined boxes and an electronic, animated scoreboard.

Busch, who publicly admitted to newsmen that he knew little about baseball when he bought the Cardinals, soon became a rabid fan. He took a tremendous personal interest in the team, attended most of their games and, in a Cardinal uniform, trained with the players. Adopting the expansionist strategy he had used successfully at Anheuser-Busch, he increased and developed the Cardinals' farm-team system until it was the largest in the major leagues. Disgruntled with the team's performance, Busch impatiently shuffled managers and administrators until the team not only won the National League pennant in 1964, 1967, and 1968 but the World Series in 1964 and 1967. His unsportsmanlike tactics alienated Cardinal fans and angered many ballplayers. After the brief players' strike in the spring of 1972, one veteran Cardinal grumbled to a *Newsweek* reporter (June 19, 1972), "In all the other cities, the strike was forgotten [but] Busch kept talking about it. . . . The fans were all ready to boo when they got to the park—and that hurt us." In retaliation against the strike, Busch traded players who had dared to hold out for higher salaries, ordered economy moves on road trips, and rescinded the traditional gift cases of beer during home stands.

August Busch Jr., a broad-shouldered man of five feet ten inches, prides himself on his excellent physical condition. He avoids calisthenics, preferring riding, skiing, fishing, and hunting as more enjoyable ways of keeping fit. As an added precaution, he wears two copper bracelets to ward off arthritis. His volatile personality fluctuates between a generous, goodnatured sociability and a stubborn, single-minded tyranny. His gravelly voice is as appropriate for bellowing beery choruses of *Ach, du lieber Augustin* at the annual *schlachtfest* for his domestic staff as it is for barking orders at his employees.

Busch married his third wife, Gertrude Buholzer, the daughter of a Swiss restaurateur, on March 22, 1952. They have seven children. Busch also has several children from his two previous marriages and, in 1971, he raised some eyebrows by passing over his oldest son and heir apparent, August A. Busch III, and naming a nonfamily member, Richard Meyer, as president of Anheuser-Busch. (August III was named executive vice-president and general manager.) Although they have several homes, including a town house in St. Louis and a winter home at Pass-a-Grille Beach, Florida, the Busch family headquarters is Grant's Farm, a 280-acre estate outside St. Louis. The farm, which owes its name to Ulysses S. Grant's pre-Civil War log cabin on its grounds, consists of a 34-room French Renaissance mansion, imported brick by brick by Busch's father, and the smaller, 18-room Bauernhof, a deer park, a small but well-stocked zoo, and air-conditioned stables for his large collection of fine horses and antique carriages. Busch opens his estate to the public during the summer months.

Besides his controlling interest in Anheuser-Busch, Busch has an interest in a number of other companies, including the St. Louis Refrigerator Car Company, the St. Louis Union Trust Company, the General American Life Insurance Company, and the Huttig Sash and Door Company. He serves on the boards of various charitable and civic organizations in St. Louis. He is a member of the Missouri Athletic Club, the Racquet Club, and the Bridlespur Hunt Club.

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CALDWELL, SARAH

1928- Opera director; conductor
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Her inventiveness, persistence, and courage in advocating the cause of opera in the United States have contributed to Sarah Caldwell's international reputation as one of the most adventurous producers of opera today. At her home base with the Opera Company of Boston, the enterprising and unsinkable Miss Caldwell exults in responsibilities that run the gamut from casting and scholarly research to stage direction, lighting supervision, orchestra conducting, and fund raising. In addition to producing innovative new versions that revitalize the war horses of the repertory, she has been the moving force behind the American premières of such challenging works as Hindemith's *Mathis der Maler,* Luigi Nono's *Intolleranza,* Schoenberg's *Moses und Aron,* and Rameau's *Hippolyte et Aricie.* Despite budgetary problems and the lack of a home theatre, Sarah Caldwell maintains such high standards in the four or five productions of her Boston season that critics and opera lovers from all over the United States crowd into her gyms and aging motion picture theatres, and the likes of Joan Sutherland, Boris Christoff, Nicolai Gedda, and Beverly Sills are more than willing to lend their services. Her ability to triumph over odds would seem to indicate that "impossible" is a word that Sarah Caldwell has banished from her working vocabulary.

Sarah Caldwell was born in 1928 in Maryville, Missouri and grew up in Fayetteville, Arkansas, where her father was a professor at the University of Arkansas. Her mother, a music teacher and pianist, obtained a master's degree in music from Columbia University. By the age of four, Sarah was considered a prodigy in both mathematics and music, with a special talent for the violin, and before she was ten she was giving recitals. She recalls that her special treats as a girl were to be taken to the theatre and to concerts on Saturday afternoons, which may help to explain her enthusiasm for the blend of theatre and music in opera. (That rarity, a visual-minded musician, she believes that opera should be "an evening of theatre.") She also found time to play softball.

After graduating from high school at the age of fourteen, Sarah Caldwell studied for two years at the University of Arkansas. Armed with scholarships, she enrolled at the New England Conservatory of Music in Boston for classes in conducting, stage design, and opera production, while studying the violin and viola with Richard Burgin, the concertmaster of the Boston Symphony Orchestra. When she finished her studies, both the Minneapolis Symphony Orchestra and the Indianapolis Symphony Orchestra offered her a post as violinist.

Instead she jumped at a chance to work with Boris Goldovsky as his assistant in the direction of the New England Opera Theater. For the next eleven years she was his prop girl, libretto translator, chorus director, and orchestra conductor, as well as stage director. It was Goldovsky who provided her with the opportunity to conduct her first opera, Mozart's *La Finta Giardiniera,* at the old Boston Opera House.

Meanwhile she had been spending many of her summers at Tanglewood, first as a student and later as a member of the Berkshire Music Center faculty. Under Serge Koussevitsky she received her first decisive training in conducting and stage coördination, during a period when Koussevitsky made those around him share his conviction that Tanglewood was the most exciting and important place in the music world. It was her success in staging her first operatic production, *Riders to the Sea* by Ralph Vaughan Williams, before she was twenty, that prompted Koussevitsky to recommend her for the Tanglewood faculty.

After five years at the Berkshire Festival, Boston University appointed Sarah Caldwell head of its Opera Workshop department. Although she had a promising and eager group of young pupils, she felt frustrated by the lack of a permanent opera company for them to graduate into. (The once prominent Boston Opera had gone out of existence after World War I.) Taking advantage of the opportunity provided by the Boston University Opera Workshop, she proceeded to put Boston on the operatic map. Among the operas staged by Miss Caldwell with her university group in the 1950's were Martinu's *Comedy on the Bridge,* Robert Middleton's *Life Goes to a Party,* Ibert's *Angélique,* Puccini's *Il Tabarro, Gianni Schicchi,* and *Madama Butterfly,* Bizet's *Carmen,* and Stravinsky's *The Rake's Progress,* and the American première of the Paul Hindemith opera *Mathis der Maler.*

In January 1957 Sarah Caldwell and a small but determined band of friends and colleagues began meeting to explore the possibility of establishing a permanent and self-sustaining new opera company of the highest artistic level. A series of fund-raising drives by the end of that summer succeeded in keeping the project alive until the full-scale "Operation Opera" campaign could be mounted. The result was the Boston Opera Group, later to be renamed the Opera Company of Boston, which from the beginning set its sights high, even though its initial budget was about $5,000. It started out with local singers, a few imported stars, an orchestra largely composed of students and teachers, and a primitive collection of props.

Sarah Caldwell's earlier experience in reconstructing the plot of the Alessandro Scarlatti opera *The Triumph of Honor* served her well when she came to work with the incomplete score of Jacques Offenbach's *Voyage to the Moon,* which the Opera Group presented as its initial production at the Boston Arts Festival in June 1958. She had encountered the Offenbach score while doing research at the Boston Public Library. Since then, her researches in the archives of

European libraries have resulted in complete productions of such operas as Rameau's *Hippolyte et Aricie,* Verdi's Paris Opéra version of *Don Carlos,* and Mussorgsky's original *Boris Godunov.* Columbia Artists Management, Inc., took *Voyage to the Moon* on a fourteen-week national tour in early 1960, and Sarah Caldwell presented it at the White House for President John F. Kennedy and a group of guests that included a former NASA Administrator, aviation pioneer Charles Lindbergh, and several American astronauts.

Although known as a demanding taskmistress who insists on long periods of rehearsals and the thorough restudying of even familiar roles, Miss Caldwell has attracted to her company such guest stars as Régine Crespin, George London, Beverly Sills, Nicolai Gedda, Renata Tebaldi, Boris Christoff, Marilyn Horne, and Joan Sutherland. Miss Sutherland, who normally limits her rehearsal day to six hours, once ended up working twelve hours with Sarah Caldwell in an effort to achieve just the proper degree of madness required for her role in *I Puritani.* Beverly Sills, who admires Sarah Caldwell enormously, made her debut in *Norma* with the Boston group because of the producer's prestige and reputation for creating meaningful character interpretation. Sills, who later did *La Traviata* and *Daughter of the Regiment* with the group, maintains that she has carried what she learned about *Norma* to other performances in the title role elsewhere. And Australian diva Sutherland has said that Caldwell is "one of the great producers of the world."

Admittedly eclectic, Sarah Caldwell presents both popular and little-known operas. Her repertory over the years has included from one season to another Charpentier's *Louise,* Kurka's *The Good Soldier Schweik,* Gunther Schuller's *The Fisherman and His Wife,* a mod version of Stravinsky's *The Rake's Progress,* complete with motorcycles, boots, and whips, Alban Berg's *Lulu,* Smetana's inexplicably neglected *The Bartered Bride,* in which she used slide projections (one of her favorite techniques), and a Bartók evening consisting of *The Wooden Prince, The Miraculous Mandarin* and *Bluebeard's Castle.* The more familiar operas have included *Tosca, Falstaff, Don Giovanni, The Magic Flute,* and *The Abduction from the Seraglio.* Whether breaking new ground or invading familiar territory, Sarah Caldwell strives to blend musical quality with novel visual appeal and dramatic impact. At times her unerring stage sense has led her to include the celebrated clown Emmett Kelly in a circus scene from *The Bartered Bride;* to extend action down to the aisles with a Maypole dance in *Daughter of the Regiment;* to use huge blowups of Roman buildings in *Tosca;* to employ burlesque runways; to introduce circus midgets into *Don Giovanni;* and to use closed circuit television in *Intolleranza.* Her mission, as she has repeatedly said, is to ward off boredom, for opera is, to her way of thinking, a form of mass entertainment.

Two of the more spectacular productions of Sarah Caldwell's career with the Opera Company of Boston have been the American première of Arnold Schoenberg's excrutiatingly difficult opera *Moses und Aron* in November 1966 and the first completely staged and uncut American production of Berlioz's *The Trojans,* which opened the company's fourteenth season in February 1972. Winthrop Sargeant of the *New Yorker* (December 10, 1966) was only one of many critics to note that Sarah Caldwell deserved a great deal of credit for managing to produce the work at all, let alone for achieving such a splendid production. Much the same sentiment was expressed by Robert Jacobson in the *Saturday Review* (February 19, 1972) about the monumental and complex Berlioz opera, which, he observed, only a miracle worker like Sarah Caldwell could have brought off at all, and to which she lent her own special kind of distinction.

SARAH CALDWELL

Pleading a financial crisis, the Metropolitan Opera's hard-pressed National Company disbanded at the end of 1966 after only two seasons of touring the United States. On February 14, 1967 it was announced that Sarah Caldwell planned to establish an American National Opera Company. Its initial grant of $350,000 came from the National Council on the Arts, whose chairman, Roger L. Stevens, was "enthusiastic about Miss Caldwell's artistic achievements." Convinced that American musical taste is far more sophisticated than many people realize, Sarah Caldwell planned her customary mix of the far-out and the familiar for her tour, with a troika consisting of Puccini's *Tosca,* Verdi's *Falstaff,* and Berg's *Lulu.*

The new company was welcomed by most critics, including Paul Hume of the Washington *Post* who reported that the group delighted the audience that attended its triumphant opening with *Falstaff* at Butler University in Indianapolis on September 15, 1967. Despite an enthusiastic press and the astute management of Sol Hurok, the American National Opera Company failed in bankruptcy on June 5, 1968, after a tour of twenty-six cities. Observers attributed its demise to a paucity of stars, its haphazard casting announcements, its unfamiliar repertoire, and a lack of the glamor that a naïve public expects of opera. Sarah Caldwell, who still finds the concept exciting, has said that if she were to do it over again she would do it very differently and perhaps make it work.

If the novelty of Sarah Caldwell's staging has sometimes distracted attention from the merits of her conducting, the excellence of her performance on the podium has not escaped alert critics. Miss Caldwell learned conducting years ago under Serge Koussevitsky and Boris Goldovsky at Tanglewood, where, she recalls, "They were so hard on the boys in the class that I had a ball." She has frequently conducted without a baton, using her clenched fists as a substitute. After watching Miss Caldwell (who has committed entire scores to memory) conduct *Falstaff*, Paul Hume complimented her in the Washington *Post* (September 18, 1967) on the beauty of tone she cajoled from the members of her orchestra, who responded with distinguished and stylish playing. Praising her *Falstaff* in the *New Yorker* (October 14, 1967) as the finest he had ever seen, Winthrop Sargeant wrote: "Not only is she a great director, one must also place her among the finest operatic conductors currently before the public." To Raymond Ericson of the New York *Times* (May 24, 1973) her conducting of the original French version of Verdi's *Don Carlos* brought a chamberlike delicacy and sensitivity to the score that uncovered "an astonishing number of details."

The lack of material resources that has plagued the Caldwell company over the years has only fortified her determination to evoke the maximum in dramatic and musical intensity. To Hubert Saal of *Newsweek*, Sarah Caldwell is the living proof that imagination can go much farther in opera than mere money. She is, however, dismayed that so much publicity has been given to her company's financial problems, which are, she points out, common to all opera groups. In integrating theatre and music, she feels that too much emphasis on either the visual or the musical aspect produces poor results. "Opera singing is such a high level of human achievement that only a brilliant person can do it well," she has said. "My ideal is that the acting and the singing should be wedded into one beautiful performance." Although she exercises close control over every aspect of production, she encounters no interference from the company's board of directors. She has been left free to undertake assignments with other companies, as she did in 1973, when she staged both Hans Werner Henze's *The Young Lord* and Richard Strauss's *Ariadne auf Naxos* for the New York City Opera.

Sarah Caldwell, whose appearance befits her powerhouse personality, has been described by journalists as "ample," "rotund," "massive," "corpulent," and "enormous." Endowed with nerves of steel and endless energy, she literally lives in the theatre in the last few days before a première, and has been known to sleep in the aisles. During the last few days before the opening of *Intolleranza* in 1960, she had one hour of sleep. Serenely indifferent to attire, she wears sneakers, mismatches colors in her clothing, and indulges in outsized wristwatches. On one occasion, when it was discovered that she had no suitable garment in which to conduct on opening night, her panic-stricken associates improvised a dress out of some drapes that happened to be handy. Notoriously absent-minded, she lets her mail, including royalty checks, pile up unopened, and she has lost so many purses and gloves that she prefers to carry her money and small personal belongings, including her lipstick, in a paper bag. "I'm afraid that I do not relate well to possessions," she once told Dora Jane Hamblin in an interview for *Life* magazine (March 5, 1965). Perhaps not. But she does relate to what goes on behind the proscenium frame in the way of lights, color, and illusion. Once in a while, after backbreaking hours of rehearsals, everything will suddenly click into place, and Sarah Caldwell will be heard to intone throatly "Ho, ho, ho, it's magic time again."

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CALISHER, HORTENSE (kal'ish-ər)

Dec. 20, 1911- Writer
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Her insistence on making clear her meaning brackets the writer Hortense Calisher with such novelists as Henry James and Marcel Proust whose individual but kindred styles developed to a considerable degree from their pursuit of the definitive. Her short stories, novellas, novels, and critical and autobiographical writings search out the complexities of human experience with a poet's imagery and sensitivity to the sound of words and with a feeling for grammatical structure appropriate to the subtleties and nuances of her disclosures. Many readers are intrigued by the unpredictable in her turn of a phrase, a paragraph, an episode; but other readers, and some critics, are baffled by her convoluted, filigreed sentences and her intellectually challenging vocabulary and themes. The first of her eleven books is a short story collection of 1951, and her most recent are the autobiographical *Herself* (1972) and the novels *Standard Dreaming* (1972) and *Eagle Eye* (1973). Most of her work has been translated into the major languages of the world.

New York City has provided Hortense Calisher with the continuity that gives the writer what she has called "a seat for his reflections." She was born in Manhattan on December 20, 1911 to

Joseph Henry Calisher, a manufacturer, and Hedwig (Lichtstern) Calisher. She has a younger brother, Henry Nathaniel Calisher, who was formerly a vice-president of Chanel and now manages his own firm, as a manufacturers' representative. A member of a middle-class German-Jewish family, her mother had moved from Oberelsbach in Bavaria to Yorkville in Manhattan at the turn of the century. Joseph Calisher, twenty-two years older than his wife, was born in Richmond, Virginia during the Civil War, a descendant of Jewish emigrés from Germany and England. The large household in which Hortense Calisher grew up in Manhattan included her paternal grandmother, then in her nineties.

"There were thus many influences in the household—longer than normal gaps between the generations, conflicts of interest between the mercantile and the scholarly, the 'American' and the emigré," Miss Calisher pointed out in an autobiographical sketch written for the American Academy of Arts and Letters in 1967. She went on to say, "Jews have a pride of heritage, tradition and tragedy. So have Southerners, with different subject matter. Both are often anecdotalists, of humors peculiar to each—run to large family gatherings. . . . The combination was odd all round, volcanic to meditative to fruitfully dull, bound to produce someone interested in character, society and time."

Learning to read at an early age, Hortense Calisher devoted many hours of her childhood to the Old Testament and to such classics as the novels of Thackeray. Literature, she has said, was important to her as far back as she can remember. So was her own writing. When she was seven she began keeping notebooks. Like Ruth Mannix, an enigmatic character of two of her novels, she loved dancing. She received training from the age of six to twelve in ballet dancing and later in modern dance. In high school, Hunter College High School in New York, her favorite sport was basketball.

At Barnard College, which she entered in 1928, Miss Calisher chose English composition for her major subject and philosophy for her minor. She distinguished herself as chairman of the Greek Games, president of the Drama Club, winner of the poetry prize, and feature writer on the *Barnard Bulletin*. After obtaining her B.A. degree in 1932, she worked at a variety of jobs in New York, including those of a sales clerk, a model, and a social worker in the Department of Public Welfare. In her spare time she wrote poetry; but marriage, travel, motherhood, and, eventually, housekeeping in suburban Nyack, New York all contributed to postponing her arrival as a published author.

Lack of self-confidence also prevented Miss Calisher from doing what she increasingly longed and needed to do. Having been nourished on the classics, she knew literary excellence and reached for it in her own efforts. "Finally I had something that was so important to me that I had to say it," she told Israel Shenker in an interview for the New York *Times* (September 28, 1972), "—it had to break through, since I was becoming more and more separated from people and from reality. I had to confirm reality by making a new piece of it."

HORTENSE CALISHER

Enrolled in a writing course in Nyack, Hortense Calisher began working earnestly in a form quite closely related to poetry—the short story. Five of her early, partly autobiographical stories about the "Elkin" family were sold to the *New Yorker* magazine, which published her first story in 1948. While her perceptive and provocative stories delighted some Jewish readers, they incensed others, just as later what she wrote about the South in her first novel incurred some protest from Southerners. Among four "nonfamily" stories that also appeared in the *New Yorker* was "In Greenwich There Are Many Gravelled Walks," which has come to be regarded as a modern classic. In his short story anthology, *Mid-Century* (1958), Orville Prescott selected that story as "a brilliant example" of a particular genre—"ironic studies of ineffectual and miserable persons in moments of defeat and despair."

"In Greenwich There Are Many Gravelled Walks" tells compassionately of private sorrows, alcoholism, and suicide. Although its hero becomes able to foresee relief from loneliness, the story retains a somberness that typifies the mood of *In the Absence of Angels* (Little, Brown, 1951), Miss Calisher's first collection of short stories. She collected some of her later stories in *Tale for the Mirror* (Little, Brown, 1962) and *Extreme Magic* (Little, Brown, 1964), both of which also contain a novella. As she herself noted in 1967, even though she has often been referred to as a "*New Yorker* writer," only nine of her thirty-six stories had appeared in that magazine. Periodicals other than the *New Yorker* to which she has contributed stories include *Harper's Magazine*, *Harper's Bazaar*, *Discovery*, the *Saturday Evening Post*, and the *Evergreen Review*. Her stories have been reprinted in many anthologies.

Guggenheim fellowship grants in creative writing, awarded in 1952 and 1955, had enabled Miss Calisher to continue producing short stories and to make progress on her first novel, *False Entry* (Little, Brown, 1961). A work of remarkable comprehensiveness, *False Entry* chronicles in journal form the life and times of a man whose exceptionally retentive memory has allowed him from boyhood to assume the identity of others and to make false entry into people's lives through his knowledge of their past. One chapter dealing with a Ku Klux Klan trial in lengthy detail was at first thought to be Miss Calisher's invention, but was later authenticated by events reported in the press.

As a longtime writer of poetry, Miss Calisher had developed a sure command of sensuous metaphor to convey multiple meaning and induce emotional response. That skill probably accounted in part for her success in handling the compressed, economical short story form. Critics differed as to whether her special gifts had the same impact in longer narrative, especially in a rambling novel like *False Entry*, with its unconventional shifts in time, place, and perspective. She herself scoffs at the idea that an artist writes according to prescribed rules of a particular genre, maintaining that a good piece of work has its own self-imposed order.

Many reviewers found Miss Calisher's first novel not merely a stylistic tour de force, but an absorbing story of moral concern, though of uneven merit. The author, who has often argued that style and meaning are inseparable, may have felt gratified in some degree by the appraisal of Granville Hicks in the *Saturday Review* (October 28, 1961), "The style, at least at first, seems rather mannered, and indeed it is involved and allusive, but the further one goes, the more one recognizes how beautifully it suits her purpose. . . . Identity is not given us; it is something that we either do or do not achieve. That Miss Calisher can take this familiar truth and make of it something fresh and exciting is proof of her deep insight and her mastery of a most difficult method."

Only about half the length of *False Entry*, Hortense Calisher's second novel, *Textures of Life* (Little, Brown, 1963), minutely explores varying psychological states in family relationships. In her sketch for the American Academy of Arts and Letters she explained that her "pen has always changed its voice with its subject matter" and that *Textures of Life* "is written in an 'oblique' voice, concerned as it is with that dailiness which subtlety pushes our lives on while we wait for the overt event." The oblique voice by no means disappointed admirers of Miss Calisher's verbal delicacy and intricacy.

One of the voices of *Journal from Ellipsia* (Little, Brown, 1965) is an intelligent ellipsoid visitor from outer space. Elinor Baumbach described the experimental novel in the *Saturday Review* (December 25, 1965) as "a brilliant comedy of other-worldly manners, . . . a scathing satire on the fools of the 'fizzicle' scientists and the pseudo-meaningful vocabulary of space-fictionists." The relatively lighthearted humor of *Journal from Ellipsia* contrasts with the melancholy of much of Miss Calisher's work. But wit and drollery enrich almost all of her writing and are especially engaging in *The Railway Police* and *The Last Trolley Ride* (Little, Brown, 1966), two novellas of widely differing idiom and spheres of life, but both, according to the New York *Times* critic Charles Poore, concerned with "the tricky illusions of identity."

Underscoring her disdain for the prescription that a story have a single point of view, Hortense Calisher contended in an essay for the New York *Times Book Review* (July 7, 1968), "No reason why a story can't be told from 80 points of view if the writer can manage it—the best are as spiny with viewpoint as a porcupine, as whorled as a whelk's idea of a whelk." Multiplicity of viewpoint befits the complexity of situation, characterization, and theme of *The New Yorkers* (Little, Brown, 1969), Miss Calisher's chronicle of the well-to-do Jewish family of Judge Simon Mannix, who arrives home one evening to find his wife dying in her lover's arms and a pistol dropping from the hand of his twelve-year-old daughter. The judge and his daughter were already known to readers of *False Entry*, which portrayed them at a time in their lives following the events of *The New Yorkers*. Miss Calisher's fourth novel mystified many reviewers, who nevertheless found much to praise, such as its psychological suspense and its finely observed social milieu of New York. In his comments for the *National Observer* (April 14, 1969), Clifford A. Ridley regarded *The New Yorkers* as Miss Calisher's most ambitious novel: "encompassing some 15 vital characters, crafted in a prose that is by turns dense and elliptical, and touching on most of the major themes of our time. . . . It is an extraordinary book. It is not entirely successful; perhaps no novel of this scope really can be."

Central issues of today are also probed in her witty, rather bizarre *Queenie: A Novel About an Old-Fashioned Modern Girl* (Arbor, 1971) and in her gravely meditative *Standard Dreaming* (Arbor, 1972). The pivotal character of the latter novel is a plastic surgeon who operates only on impoverished disfigured patients, having given up a lucrative practice in a vain effort to please his idealistic son. As a member of a sensitivity group of parents of similarly alienated children, he reflects on the possibility that mankind's physical decline may account for the rejection of society by so many young people. Compact, intense, and far reaching in its implications, *Standard Dreaming* seemed to Michele Murray, the book review editor of the *National Observer* (September 16, 1972), "the best fiction" Miss Calisher had ever written and "a fully realized work of art."

Standard Dreaming was published at the same time as "an autobiographical work," *Herself* (Arbor), which revealed not so much about Hortense Calisher's private life as about her preoccupation with literature as a reader, writer, and teacher. In a discussion of her reaction to being called a "stylist," as if style overrode substance, she wrote, "I do have in mind an image of sentences I would like to read: long lean branches of them, with buddings here and there or at the

end—of fruit, or short stoppages, in sudden calm. And a prose, centrally aural-visual, which would make one hear-see. . . . The best style seems to me so much the fused sense of all its elements that it cannot be uncompounded—how-you-say-what-you-say, so forever married that no man can put it asunder." Regarding her independence of group pressure and group thinking, evident, as elsewhere, in her resistance to literary fashions, she asserted, "No, art is not a standing together. It is a statement by an outsider, from within."

Herself contains a detailed account of Miss Calisher's Far Eastern tour of the fall of 1958, when under an American specialist grant from the State Department she visited Japan, Thailand, and the Philippines to meet government officials and prominent writers of those countries and to lecture at universities on American and contemporary literature. The teaching phase of her career had begun in 1956 at Barnard College, where as associate adjunct professor she gave a course in the short story. She conducted a graduate workshop in fiction and a graduate seminar in comparative twentieth-century literature at the State University of Iowa in the fall of 1957 and again in 1959-60. Among other colleges and universities at which she has taught are Sarah Lawrence College, fall of 1962; Brandeis University, 1963-64; University of Pennsylvania, winter term of 1968; Columbia University, 1968; and State University of New York at Purchase, 1971-72.

On two occasions Miss Calisher was nominated for the National Book Award: in 1961 for *False Entry* and in 1973 for *Herself*. Her other honors include a National Council of Arts Award in 1967 and an American Academy of Arts and Letters Award in 1967. She is a member of International P.E.N.

Hortense Calisher married Heaton Bennet Heffelfinger, an engineer, in 1935. By that marriage she is the mother of a daughter, Bennet Hughes Heffelfinger, and a son, Peter Hughes Heffelfinger. In 1958 she was divorced, and on March 23, 1959 she married Curtis Harnack, a writer and the executive director of Yaddo, a foundation for the arts. Miss Calisher is an attractive brown-haired, brown-eyed woman who stands five feet nine inches tall and weighs 157 pounds. She enjoys swimming and has vacationed some summers on an island off the Maine coast. But for most of her recreation she turns to the cultural resources, especially in music, of New York City, which has been her home for many years.

While speaking, she insists, only for herself, Miss Calisher has been a moderate activist on issues like civil rights and United States policy in Indochina. As an antiadministration Democrat, she sent a letter to the editor of the New York *Times* (September 5, 1968) favoring support of the Democratic ticket not as an endorsement of Presidential candidate Hubert Humphrey, but as a rejection of Richard Nixon. Earlier in the year in a short piece for the New York *Times Book Review* (June 2, 1968), she had written, "I've never believed that the acts of the pen are committed in any ivory tower—or belong there. . . . I'm [soon] to give a talk on the 'politics of art.' I call it 'The Constancy of Concern.' This, I've come to think, is art's real province."

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CÁMPORA, HÉCTOR JOSÉ

Mar. 26, 1909- Former President of Argentina
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Subservience and unquestioning loyalty to another are not qualities normally associated with presidents of nations, but they seem to have been crucial in Héctor José Cámpora's election as President of Argentina in March 1973. A former dentist and a veteran politician, Cámpora built his career on absolute adherence to the dictates of Juan Perón, who ruled Argentina from 1946 to 1955 and who continued, indirectly, to dominate its political life during his nearly eighteen years in exile. Under Perón, Cámpora served for a time as president of the Chamber of Deputies and as an ambassador, and in the years that followed, he continued to devote himself to the Peronist cause. His faithfulness was rewarded in 1972, when Perón named him the presidential candidate of his Justicialist Liberation Front in the national elections called by the incumbent President, General Alejandro Agustín Lanusse. Unable to cope with Argentina's growing political turbulence and economic instability, Cámpora was persuaded to resign the Presidency on July 13, 1973, after only seven weeks in office, thereby paving the way for Perón's return to power.

Like most of Perón's followers, Héctor José Cámpora is of modest background. He was born on March 26, 1909 in Mercedes, a small town in the Pampas about fifty-five miles west of Buenos Aires, the youngest of the seven sons of Pedro Cámpora and the former Juana Demaestre. According to an article published in the Argentine magazine *Gente* in March 1973, his parents, who had immigrated to Argentina from Genoa, Italy, were merchants of moderate means. Cámpora attended the Colegio Nacional Florentino Ameghino, where he was elected president of the student center in 1925. After graduating with a bachelor's degree in 1927, he enrolled in the faculty of medicine at the Universidad Nacional de Rosario. A student strike in which he took part there resulted in the closing of the faculty for a year, causing him to transfer to the school of odontology of the Universidad Nacional de Córdoba.

HÉCTOR JOSÉ CÁMPORA

As a dental student in Córdoba, Cámpora served for a time as president of the student center and of the University Federation of Córdoba. He was one of the delegates from Córdoba to the International Congress of University Federations, held in Buenos Aires in 1931. After graduating from the university in 1934 with a degree in dentistry, he settled in San Andrés de Giles, a small town in the province of Buenos Aires, where he established a dental practice.

A popular and influential man locally, Cámpora was named a municipal commissioner in San Andrés de Giles in 1944. About that time, a colonel named Juan Perón was beginning to build a large national following as Vice-President, Secretary of Labor and Social Welfare, and Minister of War in the national government. A populist and nationalist with strong fascist leanings, Perón was proclaiming a social revolution and forging his "justicialist" movement based on labor along with widely disparate elements of the lower and middle classes. From the beginning, Cámpora supported Perón. On February 24, 1946, when Perón was elected President of Argentina, Cámpora won election to the Chamber of Deputies, the lower house of the Argentine Congress, as a representative of Buenos Aires province.

Although Cámpora had been elected as a member of the Independent party, he soon became one of the most important adherents of the Peronist movement. In 1947 he was named to the Justicialist Superior Council, and in 1948 he was elected, by a vote of 105 to forty-four, as president of the Chamber of Deputies, a position he held until 1953. Cámpora also served, from 1946 to 1952, as comptroller of the Peronist party in Buenos Aires and as its supervisor for Santa Fe, Córdoba, Tucumán, and Buenos Aires provinces. In 1953 Perón appointed him Ambassador Extraordinary and Plenipotentiary, and in that post he traveled on special missions to countries in Europe and to the United States, Brazil, Peru, Venezuela, Colombia, Ecuador, Guatemala, Mexico, and Cuba.

During his nine years in power, Perón became one of the most loved and hated politicians in Argentina's history. His accomplishments, especially in improving the lot of the workers and making them a political force, have been praised, but his demagoguery, repression of opponents, and spending policies, which nearly bankrupted Argentina, alienated much of the population. One of his more controversial moves was the encouragement of a national cult centered on him and his wife Eva, who died in 1952. Cámpora, who worked closely with the Peróns throughout the period, appears to have favored such a cult. According to the New York *Times* (March 14, 1973), as Chamber of Deputies president he advanced a project to rename the central plazas of all Argentine cities after Juan and Eva Perón. Some of Cámpora's statements during those years have an almost fanatical ring. In one speech in 1952 Cámpora was reported to have declared: "In the first place, one must be a good Peronist, then honest, and if one is capable, so much the better."

In September 1955 Perón was overthrown by the armed forces. He escaped from Argentina and went into exile, but many of his leading supporters, including Cámpora, were jailed. Cámpora spent more than a year in imprisonment, first at Las Heras, and then at Ushuaia and Rio Gallegos, in southern Argentina. On March 16, 1957 he and five other prominent Peronists escaped from Rio Gallegos and found asylum in Chile, where Cámpora remained until 1959. On his return to Argentina, in 1960, Cámpora found that circumstances had changed completely. Although the Peronists were still the single most influential force in the nation, they were generally excluded from the political process, and successive governments were unable to deal effectively with the polarization between pro-Perón forces, notably the labor unions, and anti-Peronists, led by the military. Throughout the 1960's the fortunes of the Peronists fluctuated with the vicissitudes of the moment. Wherever feasible, Cámpora represented Perón's Justicialist party at national, provincial, and district congresses, and in the elections of 1965, in which the Peronists were allowed to participate and received 36 percent of the vote, he was elected town councillor of San Andrés de Giles. That same year he was named president of a national committee to pay homage to Eva Perón.

Dismayed by the burgeoning strength of the Peronists, the military staged a coup d'etat in June 1966 that invalidated the election results of 1965 and brought General Juan Carlos Onganía into power. Although the Onganía regime outlawed the Peronists once again and cracked down on rebellious students and workers, it failed to alleviate tensions persisting on the Argentine scene. By June 1970 popular unrest caused the army commander, General Alejandro Lanusse, to replace Onganía with Brigadier General Roberto Levingston, who remained in office for about nine months. Lanusse, who assumed the Presidency himself in March 1971, soon began to realize that it was increasingly difficult for the military to govern Argentina effectively. Inflation was climbing at an alarming rate, students and union workers were restive, and there was a growing danger of popular uprisings. Aware that any return to constitutional government would be meaningless without the cooperation of the Peronists, he began negotiations with them, hoping to secure their participation in elections to be held in early 1973.

Cámpora played an important part in those touchy negotiations. Throughout the 1960's he had remained in close touch with Perón, often visiting him at his sumptuous retreat in Madrid. In November 1971 he was named Perón's personal delegate in Argentina, replacing Jorge Daniel Paladino, who reportedly had acquired too much of a personal following to suit Perón. Cámpora seemed to be the ideal man for the task: colorless and utterly loyal, he had never been identified with any one of the many factions of Peronism. As Perón's representative, Cámpora was charged with reunifying the Justicialist party, acting as liaison between Perón and Lanusse, and integrating the youth sector into the mainstream of the Peronist movement. In 1972 he was elected second vice-president of the Justicialist party, in charge of the Presidency.

In July 1972, after considerable maneuvering for position between the military and the Peronists, the Lanusse government announced elections for March 1973, with the proviso—obviously intended as a direct challenge to Perón—that anyone not residing in Argentina by August 25, 1972 would be eliminated as a candidate for the Presidency. Deciding not to run personally, Perón scheduled his return to Argentina for a later date, and Cámpora played an important part in preparing the country for Perón's visit. The former President returned to his homeland on November 17, 1972, for his first visit since 1955. During his stay in Argentina, Perón used his enormous personal influence to form a coalition, the Frente Justicialista de Liberación, or Frejuli, uniting his Justicialist party with some fourteen smaller parties of various political hues.

Perón left Argentina on December 14, 1972; two days later the Frejuli party congress received a Telex message from Paraguay, to the effect that Perón's choice for Presidential candidate was Héctor Cámpora, with Conservative party leader Vicente Solano Lima the candidate for Vice-President. Cámpora's nomination was not universally acclaimed by Peronists; union leaders in particular felt that the interests of organized labor had been ignored. Other observers noted with some amusement that the sixty-three-year-old Cámpora had insisted before the nomination that the candidate should be "young" and "without gray hairs." But all factions of the Frejuli soon rallied around Cámpora, realizing that his loyalty to *El Líder* was the crucial factor.

Between December 1972 and March 1973, as the campaign warmed up, Cámpora took a moderately leftist and anti-imperialist stand, but he seemed to shy away from substantive issues. He harped on the fact that he was merely substituting for Perón, and said during the campaign: "I am not a Presidential candidate on merit, but because of my vocation for service." Richard Gott noted in the *Guardian* (March 3, 1973) that Cámpora "prefaces his remarks with the phrase 'as the delegate of General Perón,' with the unctuous humility of a latter-day John the Baptist." Meanwhile, Perón was issuing inflammatory statements from Madrid, calculated to irritate Lanusse.

The Lanusse government tried unsuccessfully to disband the Frejuli on the tenuous grounds that its slogan, "Cámpora in government, Perón in power," was illegal, but the move only served to make the Peronists appear like a band of martyrs who deserved the sympathy of the people. Cámpora came under considerable pressure from the military to denounce the urban guerrillas of the Trotskyist People's Revolutionary Army and their supporters in the Peronist youth movement, but he refused, noting that the reasons for their existence would disappear with the displacement of the autocratic military government by a popular regime. "Violence does not originate with us," he declared; "it comes from above."

In the March 11, 1973 election, Cámpora, with 49.6 percent of the 11,920,925 votes cast, came so close to receiving an absolute majority that Lanusse announced that a runoff contest would be unnecessary. Cámpora's nearest rival among the nine Presidential candidates was Ricardo Balbin of the middle-of-the-road Radical party, who scored 21.3 percent, while the parties associated with the military regime received less than 5 percent of the vote. The Peronists also won control of both houses of the Congress and most provincial governorships. As jubilant Peronists danced in the streets of Buenos Aires, Cámpora promised that he would maintain "complete fidelity" to Perón—whom Lanusse had barred from entering the country until after the inauguration. In the weeks following the election, Cámpora conferred with Perón in Spain; appealed to urban guerrillas to "give us a sufficient truce so that we can prove whether or not we are on the path of liberation;" and moved to reach a consensus with important groups on the national scene, including business associations, military officers, farmers and ranchers, and the Roman Catholic hierarchy. Speaking at a Buenos Aires press conference on May 8, he declared that "the government and the governed should abandon party and sectarian attitudes" and "accept a real political truce."

Inaugurated for a four-year term as President on May 25, 1973, Cámpora defended the record of the Perón regime and outlined his goals. He promised wage increases, tax reductions on consumer goods, worker participation in running industries, free medical services, government-built housing, nationalization of banks, and the establishment of relations with "all countries in the world." Although his three-hour speech was conciliatory in tone, he reminded the military that he was now their commander in chief and that their constitutional role was to "defend sovereignty" and to ensure "fulfillment of the people's will." He then swore in eight members of his Cabinet, most of them moderate Peronists. One of the first acts of his government was the freeing of hundreds of political prisoners who had been jailed by the military regime, and another was the resumption of diplomatic relations with Cuba. On June 8 he announced a two-year pact between unions and management groups, designed to ensure industrial peace, to revive the economy, and to give labor a larger share of the national income.

To the accompaniment of violent clashes between left and right factions of the Peronist movement that left more than twenty persons dead and hundreds wounded, Juan Perón—who reportedly was to assume an advisory and ambassadorial role in the Cámpora government—returned to Argentina on June 20, 1973. After Perón's return, Cámpora made daily visits to his villa in suburban Buenos Aires to obtain his counsel on governing the country. But Cámpora seemed unable to forge a stable and decisive government or to heal the growing rift between rival Peronist factions.

On July 13, 1973, his fiftieth day in office, Cámpora resigned, along with Vice-President Solano Lima and the entire Cabinet. "I retire from government to return the mandate that I received from General Perón," he told the Congress. In a nationwide broadcast, Cámpora explained: "I have always had very clear in my consciousness the conviction that my election was for no other reason than to restore to General Perón the mandate that was taken from him unjustly." In his own address to the nation that evening, Perón, who had obviously engineered the resignation, praised Cámpora's seven-week government for its "excellent execution" and revealed that Cámpora had promised before the March election to resign "so that the people could truthfully and genuinely elect the candidate they wanted." While not clearly announcing his own candidacy, Perón promised to "spend the last efforts of my life fulfilling my mission," to uphold the Constitution "to the letter," and to fight for the interests of all Argentines. A caretaker government headed by Chamber of Deputies president Raul Lastiri, a conservative Peronist, was installed. Following his resignation, Cámpora served Perón as an ambassador-at-large in Latin America. When elections were finally held in September 1973, Juan Perón won with 62 percent of the vote.

Héctor José Cámpora is a broad-shouldered, stocky man with thinning gray hair and a pencil-line moustache. During the Presidential campaign he acquired the nickname "Tio Corazón" ("Uncle Heart"). Despite his apparent obsequiousness, he is considered an experienced, clever politician and tactician. He was married in 1937 to María Georgina Acevedo, the daughter of a rancher. Their two sons, Héctor Pedro, a lawyer, and Carlos Alberto, an officer in the army reserve, acted as advisers to Cámpora during his brief tenure as President.

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CARR, (LEONARD) ROBERT

Nov. 11, 1916- British Member of Parliament; Cabinet member; metallurgist
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Besides being Home Secretary in Edward Heath's Cabinet, Robert Carr remained, at Heath's insistence, Lord President of the Privy Council and majority leader of the House of Commons, but the fact that he held more posts than any of his colleagues failed to bother the imperturbable Carr. "I think I prefer being moderately successful at two things rather than superb at one," he once told a journalist for the London *Observer*, with characteristic British understatement. For Carr has been much more than moderately successful as a Cabinet member. He settled a number of bitter labor disputes that threatened to upset Britain's delicate economic balance and weathered the stormy passage of his Industrial Relations Bill with characteristic calm. Late in 1972 and in 1973 he quietly dealt with a potentially explosive problem: the resettlement in England of thousands of Asian immigrants from Uganda. As a result of a Cabinet reorganization in late 1973, Robert Carr gave up his post as Lord President of the Privy Council and majority leader of the House of Commons, but retained his position as Home Secretary.

Leonard Robert Carr was born on November 11, 1916 to Ralph Edward Carr, a businessman, and Katie Elizabeth Carr. He began his education at the historic Westminster School in the heart of London. Although he was never tempted to attend sessions at the nearby House of Commons, Carr remembers being impressed by the hunger marchers protesting outside Parliament during the economically depressed years before World War II. He studied natural science, law, and economics at Gonville and Caius College, Cambridge University, receiving his B.A. degree with honors in natural science in 1938. At Cambridge, Carr took no part in the popular debating societies or university politics. "I never attended, let alone spoke, at the Cambridge Union," he told John Torode of the *Guardian* (April 25, 1970). At the time his sole ambition was to be a tennis champion.

Following in his father's footsteps, Carr joined the firm of John Dale, Ltd., a business founded by his great-grandfather in 1857 but no longer controlled by the Carr family. As a shift foreman earning six pounds a week at the St. Albans plant, which made metal containers for talcum powder and toothpaste, plastic mouldings, and aluminum castings, Carr found himself in the difficult position of supervising men nearly twice his age. Despite his position and family connections, Carr never "pulled rank." "I knew I wasn't going to get anywhere by being the sergeant-major," he once explained to an interviewer. Excused from military service because of a collapsed lung, Carr spent the World War II years at John Dale, Ltd., overseeing sixty men in the production of aluminum sheeting for aircraft. At the same time, he acted as the company's chief radiologist, beginning in 1942, and its chief metallurgist starting in 1945. In 1948 he was appointed director in charge of research and development, a post he held until his resignation in 1955. Three years later he returned to John Dale, Ltd., as its chairman and, when the firm merged with Metal Closures, Ltd., to form Metal Closures Group, Ltd., in 1960, he became deputy chairman and joint managing director. In 1963 he submitted his resignation to accept a government post. He returned in 1965 as company director, a position he held until he left to take a Cabinet office in Heath's government in 1970.

Until after World War II, Carr had remained as essentially apolitical as he had been as a Cambridge undergraduate, although he once remarked to a friend that if he had been a worker instead of a foreman, he might have become a Communist. Attracted by what he saw as the "new, reforming thread" in Conservative thought, he joined the Young Conservatives and was soon the leader of the Barnet group. Carr has explained that he became a Conservative because he found it "difficult to be doctrinaire." In 1950 the fledgling politician stood for election from the municipal borough of Mitcham and, much to his surprise, won.

The direction that Carr's political career would take became almost immediately apparent. His maiden speech in the House of Commons concerned the benefits of joint labor-management consultations in industrial relations; his second described a "hard time in the foundry." Aligning himself with the One Nation group of reformist Tory M.P.'s, in 1954 he wrote the first draft of their pamphlet on industrial relations, *Change Is Our Ally.* Since his first election to Parliament, he has supported many liberal causes such as abortion reform and the abolition of hanging. In the last Parliament, Carr continued to uphold individual rights by refusing to join the anti-divorce and anti-homosexual reform groups.

In 1951 Carr was chosen Parliamentary private secretary to Anthony Eden, deputy leader of the Opposition, and accompanied him on several trips abroad, including a visit to Canada and the United States in August 1951. When Eden became Prime Minister in 1955, he announced Carr's appointment as Parliamentary Secretary to the Ministry of Labour and National Service. By the time of his reappointment to the position on January 18, 1957, Carr was recognized as Iain Macleod's number two man at the Ministry, but he resigned in 1958 to return to the business world.

A few years later, in May 1963, Carr officially returned to the government as the Secretary for Technical Cooperation. After the Tories went into Opposition with Labour's election in October 1964, Carr took on the role of party spokesman on labour affairs and played an important part in drawing up the Conservative policy document for industrial reform legislation, *Fair Deal At Work.* When the Tories were returned to power in the spring of 1970, Prime Minister Edward Heath named Carr as his Minister of Employment and Productivity. Believing that a careful examination of the problems must precede the correct solutions, the new Cabinet officer felt that his job was to offer objective conciliation of industrial arguments.

ROBERT CARR

A major test of Carr's abilities as a mediator came just a few days after his appointment, with the beginning of Britain's first official dock strike since 1926. His aides stated publicly that Carr was determined to be "scrupulously fair to labor and to management." After several days of fruitless negotiations between the striking longshoremen and their port employers, the government was forced to declare a state of emergency.

The dock strike was the first in a series of labor disputes that marked the early years of the Heath government. In August 1970 Carr urged nationalized industries to hold down wages and prices in an effort to halt the inflationary spiral. He took another step toward easing inflation when he abolished the Prices and Incomes Board in November 1970, after having pressed for its retention in opposition to other ministers just four months earlier. Carr replaced it with three specialized pay review boards: one for nationalized industries, one for the armed forces, and one for doctors and dentists in the National Health Service. One month later, Britain was crippled by a union slowdown in the government-run electric generating industry. With strong public support, Carr refused to negotiate with the union leaders until they had reduced their wage demands, prompting Vic Feather, head of the Trades Union Congress, to denounce Carr's "bungling, amateurish approach" to a grave economic crisis.

Carr's firm stand led to a resumption of electrical service in a few days and an agreement by the unions to submit their grievances to a board of inquiry. Although most government ministers applauded the settlement, some Tory backbenchers argued that it set a dangerous precedent and was, in effect, a "surrender." A few weeks later, in January 1971, Carr was faced with the first national postal strike in British history. Under Carr's guidance the strike ended forty-four days later. Like the settlements of the dock and power strikes, the postal settlement called for a committee of arbitration to determine final results.

With the first major reorganization of the Heath government, Carr left the Ministry of Labour on April 7, 1972, to become majority leader of the House of Commons, succeeding William Whitelaw, and at the same time he was appointed Lord President of the Privy Council. Following Reginald Maudling's resignation, he became Secretary of State for the Home Department in July 1972. Shortly after Carr's appointment as Home Secretary, Malcolm Dean wrote in the *Guardian* (July 22, 1972) that one of the most important issues confronting the new Minister was the question of civil liberties and the proposals of the Criminal Law Revision Committee to "abolish police cautions and end a defendant's right to silence." His thorniest problem to date has been the resettlement in Great Britain of Asians with British passports who had been expelled from Uganda by General Idi Amin. In a public pronouncement that established a board to help the Asians adjust to their new life in Great Britain, Carr made it clear that although the Asians would have "total freedom" to settle where they wished, the British government would insure that the immigrants did not "impose an excessive strain on community relations or on housing, schools, and other facilities."

Long convinced that men and women need to find satisfaction in their work before they can find it in their lives, Carr has worked for on-the-job safety standards, aid to blind and disabled workers, rehabilitation centers, and job training programs for apprentices. His experiences with the crippling series of strikes of the 1960's led him to the belief that improved working conditions alone are not enough. "I am convinced," he was quoted in the *Guardian* (April 23, 1970) as saying, "that one will not get the necessary stability back into industrial relations without a set of rules." As the principal architect of the Industrial Relations Bill, Carr provided that "set of rules." Among other things the bill defined the rights of employees, prohibited the closed shop, established a national industrial relations board, put unions under a form of legal regulation, and made collective bargaining legally enforceable.

Despite the fact that a similar bill had been considered during the Harold Wilson regime and that union reform had been a major plank in the Tories' winning campaign in June 1970, the bill provoked angry debate. The General Secretary of the Trades Union Congress, Vic Feather, called the proposal a "major attack on the rights of workpeople and the trade union movement." Referring to the bill's 160 complicated clauses, Barbara Castle, the Opposition spokesman on employment, charged that British industrial relations would be "bedevilled by technicalities."

In defending the bill, which he called the "most comprehensive code of workers' rights in the history of our country," Carr said that it was not intended to alter the course of labor relations drastically, but to affect "the climate in which managers and union officials operate and make them behave more sensibly." During the course of the debate, one bomb exploded in the basement of Carr's Whitehall office building and two more at his country house, causing extensive damage to the house but no serious injuries to Carr or his family. Characteristically, Carr refused to assign the blame for the bombings to his political opponents. The new bill passed its first major test in August 1972, when it speeded the settlement of a second dock strike.

Robert Carr served as a director of Carr, Day, and Martin Ltd., from 1947 to 1955; Isotope Developments Ltd., from 1950 to 1955; the Scottish Union and National Insurance Company (London), from 1958 to 1963; S. Hoffnung and Company, from 1965 to 1970; Securicor Ltd., from 1965 to 1970. He was a member of the London Advisory Board of the Norwich Union Insurance Group from 1965 to 1970. In 1957 he was elected a fellow of the Institution of Metallurgists, and in 1958 he received the *Accountant's* annual award for company reports and accounts. Carr is the joint author of *One Nation* (1950), *The Responsible Society* (1958), and *One Europe* (1965), and he is the principal author of *Training For Skill* (1957). He has written papers on metallurgical radiology and many articles for technical journals.

On July 6, 1943 Robert Carr married Joan Kathleen Twining, whom he met when he was best man at a friend's wedding in Manchester. The couple have two daughters: Susan, a freelance reporter for the BBC, and Virginia, a boarding school student. Their only son was killed in an automobile accident in 1965. The Carrs live with their dachshund, Cadbury, in a three-story white Georgian house overlooking the rolling valley that was the site of the Battle of Barnet Field in 1471, during the War of the Roses. They also maintain a flat in London.

Tall, slim, and gray-haired, Carr resembles a university don. He has a long, gentle face and blue eyes. Despite his assertion that he feels somewhat uncomfortable in the spotlight, Carr smiles and laughs easily. A colleague in the House of Commons has said that he is "such a damnably reasonable, nice man, it's difficult for an opponent to get cross with him." When questioned about his reputation for reasonableness by an interviewer for the *Guardian*, Carr admitted that during the dispute over the Industrial Relations Bill, he "sometimes longed to be bloody unfair and bloody unreasonable. I do think that society does demand a reasonable degree of order . . . but I would not like it to be thought that blood didn't run as hot and unreasonable in my veins as in other people's, at times."

For recreation Carr enjoys listening to the music of Bach and Sibelius, gardening, boating, driving his Lancia sports car, and tennis. He has occasionally acted as an umpire at Wimbledon. In his current campaign to stop smoking he is rationing himself to seven cigarettes a day and keeping a careful account of his abstemiousness in his diary. The two clubs in which he holds membership are the Carlton and Brooks's.

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Who's Who, 1972-73

CARRERO BLANCO, LUIS

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LUIS CARRERO BLANCO

After thirty-four years of personal power in the dual role of Spanish chief of state and head of government, Generalissimo Francisco Franco announced in June 1973 that he was handing over the Premiership, carrying the formal responsibility for the day-to-day administration of Spain, to his most trusted adviser, Admiral Luis Carrero Blanco. The new Spanish Premier had served the Caudillo loyally in government posts since the Civil War and as Vice-Premier (or Vice-President of the Government, as he was officially designated) since 1967. Rumored for years to be the obvious candidate for that post when its functions became separated from those of the chief of state, Carrero Blanco stands politically to the right of center, even by conservative Spanish standards, but he enjoys a reputation as a man of integrity with no personal political ambitions. His appointment to the Premiership is part of Franco's plan to facilitate the transition of Spain from his own dictatorship to a restored monarchy under Prince Juan Carlos de Borbón, who is slated to succeed as chief of state after Franco's departure, in accordance with Spain's Organic Law of 1967 and the 1969 law of succession.

Luis Carrero Blanco, the son of Camilo Carrero and Angeles Blanco de Carrero, was born on March 4, 1903 in Santoña, a coastal town in the province of Santander, in northern Spain. In January 1918 he entered Spain's naval academy, the Escuela Naval Militar, as an officer candidate. After distinguishing himself there as an honor student, he graduated from the academy with an ensign's commission in September 1922 and then shipped out on the battleship *Alfonso XIII*. In the mid-1920's he took part in the military campaign carried out by the dictatorship of General Miguel Primo de Rivera in Spain's North African colonies against Abd-el-Krim's Berber tribesmen. He served on coastal patrol vessels —as commander of the *Ferrolano* and as second in command of the *Arcila*. While serving aboard a submarine in the historic landing of Spanish troops at Alhucemas, Morocco in 1925, Carrero Blanco reportedly met Francisco Franco, then the commander of Spain's crack foreign legion, whose role in the campaign in Spanish Morocco was just beginning to bring him international publicity as a skilled military commander.

On completing training in submarine tactics and warfare at the naval academy and receiving a promotion to lieutenant in 1926, Carrero Blanco served as second in command of the submarine B-2 and then as commander of the submarine B-5. After five years at sea he was assigned to the School of Naval Warfare, where he obtained a diploma from the general staff. He served in various assignments before being sent to Paris to complete his studies at the French general staff school of naval warfare. Promoted to corvette captain *(capitán de corbeta)*, Carrero Blanco joined the staff of Spain's naval academy in 1934 as a tactics instructor. Between 1931, when the Second Spanish Republic was established, and the 1936 Nationalist insurrection, Carrero Blanco published technical books and pamphlets on naval themes.

When the Spanish Civil War broke out in July 1936, Carrero Blanco was still on the naval academy's faculty. But his nationalist sentiments made him suspect in the eyes of the Popular Front government, and he found it expedient to take refuge, first in the Mexican Embassy in Madrid and then in the French Embassy. From the latter asylum he found his way to the Nationalist zone of Spain in 1937, during a periodic exchange of refugees, and he promptly joined the Army of the North, which entrusted him with command of the destroyer *Huesca* and then with the submarine *General Sanjurjo.* After qualifying in 1938 as frigate commander *(capitán de fragata)* in the Nationalist navy, Carrero Blanco was appointed chief of the cruiser division general staff.

After the conclusion of hostilities following Franco's victory in the spring of 1939, Carrero Blanco was promoted to chief of naval operations on the admiralty staff. The following year he was appointed professor of the Naval War College with formal confirmation of his rank as frigate commander. By that time, however, his teaching vocation was already overshadowed by his increasing activity in political and public affairs. In the early 1940's he began to be recognized as one of Franco's most intimate and discreet collaborators, although little publicity accompanied his increasing influence and prestige.

In 1941 Carrero Blanco was appointed under secretary to the Presidency of the Government—the key organism of government in charge of coordinating the operations of the separate ministries. At that time the functions of President of the Government—equivalent to Premier—were exercised by Franco, in addition to his powers as chief of state. Another post to which Carrero Blanco was appointed in 1941—and which he continues to hold—is that of president of the Administrative Council of the National Patrimony (Consejo de Administración del Patrimonio Nacional), the body responsible for conserving palaces, parks, museums, religious institutions, and other places of historic or artistic importance.

Since 1940 Carrero Blanco has been a member of the National Movement (Movimiento Nacional), or Falange, Spain's only legal political party. When Franco established a limited form of Spain's traditional parliament, under the official name of Las Cortes Españoles, in 1942, he appointed Carrero Blanco a member of the Cortes (procurador en Cortes), and the following year, he named him vice-president of the Cortes. Although his political duties left him little time for teaching, Carrero Blanco was granted permanent tenure as a professor in the advanced army college (Escuela Superior del Ejército) in 1944. He was promoted to man-of-war commander *(capitán de navío)* in 1945.

In an apparent effort to make his regime more palatable to the Western democracies, Franco revamped his government in July 1951 to pave the way for an eventual restoration of the Spanish monarchy. In that reorganization, Carrero Blanco—whose appointment as under secretary of the Presidency of the Government had been without ministerial portfolio—was elevated to Cabinet rank, while retaining the same post. During the next few years, as Franco's "right-hand man behind the scenes," he exercised considerable influence in helping to select successive Cabinets, to chart the nation's political course in the difficult post-World War II period of reconstruction and isolation from the world mainstream, and to promote Spain's gradual reintegration into the international community. He is credited with recruiting the young team of economics-oriented technocrats during the 1950's that set in motion the nation's recent economic progress. During that period he was also reportedly a key figure in Franco's contacts with monarchist groups and with Don Juan de Borbón, the Count of Barcelona, then considered the leading pretender to the Spanish throne. Carrero Blanco also became a member, and then secretary, of the Cabinet council within the Cortes. A further reorganization of the government by Franco, in early 1957, "significantly enhanced the functions of . . . Carrero Blanco," according to a report in the New York *Times* (March 18, 1957). The final advancements of Carrero Blanco's naval career were his promotion to rear-admiral in 1957, to vice-admiral in 1963, and to admiral in 1966. He is now a member of the naval reserve.

On September 22, 1967 Carrero Blanco was named Vice-President of the Government, replacing Captain-General Agustín Muñoz Grandes, until then considered a likely successor to the Caudillo as head of the government. His new post—the equivalent of Vice-Premier—which empowered him to carry out additional functions delegated to him by Franco and to replace the Generalissimo in the event of illness, absence, or death, was declared to be compatible with and separate from his duties as under secretary of the Presidency, with ministerial rank. As a member of the National Council of the Movement (Consejo Nacional del Movimiento), established by Franco in November 1967 as a kind of upper chamber within the Cortes, Carrero Blanco delivered addresses on such topics as economic conditions and internal security on the Spanish scene.

A law establishing the process by which Prince Juan Carlos de Borbón, the son of Don Juan, would be proclaimed chief of state and crowned King within eight days of the Caudillo's death, was passed on July 18, 1972, the thirty-sixth anniversary of the Nationalist uprising. Under its provisions, the Vice-President of the Government would automatically become Premier if Franco were to die before appointing a specific head of the government to succeed him in that function.

The penultimate move in Carrero Blanco's elevation came on June 8, 1973 with the adoption of a law separating the functions of the chief of state from those of the head of government, and a decree of the same date naming Admiral Carrero Blanco head of the government for a five-year term. Franco in effect turned over to his closest senior aide the practical aspects of government administration while retaining the functions of chief of state, commander in chief of the armed forces, and leader of the National Movement. The move did not surprise most observers aware of Carrero Blanco's exercise of government since 1967, when he began presiding over the occasional Council of Ministers meetings and otherwise relieving the aging Franco of some of his burdens.

A new Cabinet, announced by Carrero Blanco on June 11, 1973, marked a shift to the right and included ministers in the fields of internal security and foreign affairs who were more inflexible in their policies than their predecessors.

Several modern-minded technocrats, among them Foreign Minister Gregorio Lopez Bravo, were ousted, while the influence of the right-wing Falangist faction was increased.

Described in the New York *Times* (June 10, 1973) as "an archconservative, more Franco than Franco," Carrero Blanco has been outspoken in his denunciations of both Communism and liberalism. An article signed "Ginés de Buitrago" but generally attributed to Carrero Blanco, that appeared in the Madrid newspaper *ABC* in April 1970, compared recent attempts to liberalize Spain after a century of chaos culminating in the Civil War to offering a reformed alcoholic a drink. At the time of the trial, in late 1970, of Basque nationalists charged with subversion, Carrero Blanco accused the defendants of being "terrorist agents at the service of Communism" and declared that the government was prepared to maintain order at all costs. In December 1972, Carrero Blanco acknowledged the existence of a widening church-state rift by suggesting that the increasingly liberal and independent Roman Catholic hierarchy had forgotten all that the Franco régime has done for it over the years. Another of his major targets has been the universities, and he is believed to have been responsible for a blacklist of hundreds of allegedly subversive professors, reportedly drawn up in 1972 by a special military intelligence unit under his control.

Although Carrero Blanco is said to harbor a disdain for journalists and a distrust for the press, he was once awarded Spain's national literature prize and he has held a press card since 1941. He has written a number of books on naval, historical, and political subjects, including studies of aeronaval war in the Atlantic, Pacific, and Mediterranean and the art of military naval operations. Under the pseudonym Juan de la Cosa he wrote *España ante el mundo; Proceso de un aislamiento* (1954; *Spain and the World; Exposure of an Isolation,* Madrid, Publicaciónes Españolas, 1961), and *Las modernas torres de Babel* (The Modern Towers of Babel, 1957). His other books include *España y el mar* (Spain and the Sea, 1941) and *La victoria del Cristo de Lepanto* (The Victory of the Christ of Lepanto, 1948).

Admiral Luis Carrero Blanco is an austere, retiring man who prefers business suits to uniforms, seldom smiles, and has few close friends. Foreign press sources have suggested that he is feared and disliked in some circles within the Franco régime. His dark, bushy eyebrows give him a slight resemblance to Soviet Communist party leader Leonid Brezhnev. In 1929 Luis Carrero Blanco married Carmen Pichot Villa; they have five children—Luis, Guillermo, María del Carmen, María de los Angeles, and José Enrique—and several grandchildren. The Admiral and his wife live in a large flat in a fashionable quarter of Madrid surrounded by foreign embassies, and they usually spend part of each summer at El Escorial near the mountains outside town. Carrero Blanco spends his leisure time reading books about the sea. He holds a number of decorations, including the Gran Collar de la Orden de Cisneros and the Gran Cruz de Carlos III.

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CERNAN, EUGENE A(NDREW) (sûr′nən)

Mar. 14, 1934- Astronaut
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The splashdown of the Apollo 17 astronauts in the Pacific Ocean on December 19, 1972 concluded the last, the longest, the most ambitious, and the most successful of the six manned moon-landing expeditions of the Apollo series. To command the Apollo 17 mission, proclaimed on its emblem as the "culmination of the beginning of mankind's greatest achievement in space," NASA officials had chosen United States Navy Captain Eugene A. Cernan, who had entered the astronaut program in 1963. His qualifications to lead the three-man team of one of history's most spectacular scientific experiments included space experience as copilot in 1966 of Gemini 9, on which he became the second astronaut ever to "walk" in space, and as the lunar module pilot in May 1969 of Apollo 10, the final rehearsal for the first manned landing on the moon two months later.

Eugene Andrew Cernan was born in Chicago, Illinois on March 14, 1934 to first-generation Czechoslovak-American parents. His grandfather, Stefan Cernan, had immigrated to the United States about 1900. With his sister, now Mrs. James Riley, a teacher, Eugene Cernan grew up in Bellwood, a Chicago suburb, in a family atmosphere of discipline, respect, and love of home. He had an especially close relationship with his father, Andrew G. Cernan, who was employed as a supervisor at a naval installation near Chicago. Aside from building model airplanes, in boyhood he showed no particular interest in flying.

While a student at Proviso Township High School in Maywood, a section of Chicago, Cernan spent much of his spare time working on his Model A car, which he drove to school. For a while he played the clarinet in the student band, but was more enthusiastic about athletics, winning letters in football and basketball. When he graduated from high school, he rejected college football scholarship offers in favor of studying electrical engineering at Purdue University.

During his summer vacations Cernan was employed as a construction worker at Chicago's O'Hare Airport. That experience, combined with the Navy ROTC program that he had joined at

EUGENE A. CERNAN

Purdue, led to his ambition to become a pilot. "I just had an urge to fly off the deck of an aircraft carrier," he once explained, as quoted in the Washington *Post* (December 7, 1972). In 1956 he obtained his B.S. degree in electrical engineering and his commission in the United States Navy. Then after he had completed flight training, he was assigned to Attack Squadron 126 and 113 at the Miramar, California Naval Air Station as a jet pilot.

In 1961 Cernan began advanced study in aeronautical engineering at the Navy's Postgraduate School in Monterey, California, while serving as a test pilot. Soon afterward he applied to the National Aeronautics and Space Administration for admission to the astronaut program. Before he had time to finish his work for his master's degree, he was accepted by NASA as one in the third group of astronauts, selected in October 1963. Not wanting to abandon his academic goal, he was able to speed up his progress and in four months completed the remaining requirements for his M.Sc. degree in aeronautical engineering, including the writing of a thesis entitled "Basic Fundamentals of Propulsion."

Cernan reported to NASA on February 1, 1964. He first ventured into outer space on the Gemini 9 mission, a three-day earth-orbited flight that began on June 3, 1966. As copilot of the spacecraft with Air Force Lieutenant Colonel Thomas P. Stafford, Cernan, who then held the rank of lieutenant commander, became at the age of thirty-two the youngest astronaut to fly in space. Assigned to Gemini 9 as the backup crew, Stafford and Cernan had taken the places of the astronauts Elliot M. See and Charles A. Bassett, who were killed in a jet plane crash. Although there had been two aborted launchings and although Stafford and Cernan failed because of a technical flaw to achieve a docking with a target vehicle that had been launched two days earlier, the trouble-plagued mission did provide information valuable to technicians and astronauts in the preparation for a lunar flight.

Much of the interest in Gemini 9 centered on Cernan's two-hour-and-ten-minute "walk" outside the space capsule. During that extravehicular activity he was connected to Gemini by a twenty-five-foot oxygen and communication cord. In the most adventurous experiment of the space walk Cernan was expected to strap on a 166-pound Buck Rogers-type backpack and hook on another tether. Both were stored in a special well at Gemini's tail. The pack contained oxygen for breathing and a supply of hydrogen peroxide for propulsion. With the long tether he would have been able to advance some 125 feet without life support from the space vehicle.

Because, however, of the unanticipated amount of effort it took for Cernan to perform his tasks, including the checking out of the oxygen and propulsion systems of the backpack, his heavy breathing and perspiring brought about the saturation of more moisture in the space suit than the suit's evaporator unit could absorb. As a result, the moisture fogged up the helmet visor, preventing Cernan from seeing through it. Commander Stafford reluctantly cut short the experiment, and Cernan groped his way back to the craft, exhausted.

Although the space walk proved disappointing in part, the time spent outside the capsule was far longer than the twenty-one minutes logged by the previous record holder, Lieutenant Colonel Edward H. White. NASA officials took pride in the fact that the experiment proved that men could remain in extravehicular activity for a considerable length of time without becoming disoriented. As a space-operation practice, the mission was also useful for its demonstration that working in an environment where there is no force of gravity makes a task harder to perform than had been expected.

After serving as backup pilot for Gemini 12 and as backup lunar module pilot for Apollo 7, a manned test flight of lunar spacecraft made in October 1968, Cernan was chosen as lunar module pilot for Apollo 10. The fourth manned spaceflight in the Apollo series, the Apollo 10 mission was flown between May 18 and 26, 1969. By that time Cernan had been promoted to commander. Planned as the first complete lunar-orbital flight test using a combined command and landing module, Apollo 10 was considered a full dress rehearsal for the anticipated moon landing during the Apollo 11 mission, scheduled for the following July.

On his 248,000-nautical-mile voyage to the moon Cernan was accompanied by his partner from Gemini 9, Stafford, who commanded the lunar module, and by Navy Commander John W. Young, who piloted the command module. The lunar module was designed to separate from the command module and descend to the moon's surface. Cernan named the lunar module "Snoopy" and the command module "Charlie Brown" after characters in the comic strip *Peanuts*.

Following a successful launch from Cape Kennedy and earth orbit at 115 miles high, the spaceship was accelerated to 24,000 miles per hour and then began its transit to the moon. After a three-day trip through space from the earth's orbit, the ship was slowed down from its 6,000 miles-per-hour speed to 4,000 miles per hour, allowing it to become caught in the lunar gravitational field and thus go into lunar orbit. On its twelfth lunar orbit Cernan and Stafford crawled into Snoopy, which they then undocked from the command module and sent into its own elliptical orbit around the moon. During eight hours and four orbits of the moon, the lunar module twice came within 50,000 feet of a potential landing site on the moon. Its closest approach was 49,856 feet.

Apollo 10's lunar module separation and descent to within eight nautical miles of the moon involved all but the final minutes of the technique prescribed for use in an actual lunar landing. The three astronauts accomplished all the assigned tasks and in doing so confirmed the operational performance, stability, and reliability of the command module/lunar module configuration. In addition to proving the engineering feasibility of a lunar landing, the space team photographed and mapped tentative landing sites for later missions. They also brought back motion pictures and still photographs of the moon as well as of the earth. Furthermore, the television coverage provided, in the words of *Time* (May 6, 1969), "the most revealing views of space flight that have ever been available." A capsule communicator at Mission Control in Houston had explained, "This has got to be the greatest sight ever," when the color TV camera on the spacecraft turned toward the receding earth and showed a blue, white, and brown earth in a black sky. At the end of the flight, after Cernan, Stafford, and Young had been picked up in the Pacific by the recovery carrier USS *Princeton*, Thomas Paine, head of NASA, said, "Today, this moment, with the Apollo 10 crew safely on board, we know we can go to the moon. We will go to the moon." Man first landed on the moon as planned, on July 21, 1969, during the Apollo 11 mission.

On December 6, 1972 Cernan began his third space flight, as spacecraft commander of Apollo 17, the last manned mission to the moon scheduled by the United States for, perhaps, the remainder of the twentieth century. Flying with him were Navy Captain Ronald Evans, command module pilot, and Harrison H. (Jack) Schmitt, lunar module pilot. A professional geologist with a doctorate from Harvard University, Schmitt was the first fully qualified scientist to be a member of the crew on a lunar probe.

Because of federal cutbacks of funds in the NASA budget, resulting in a decline from $5 billion in 1967 to $3 billion in 1972, the last three planned moon voyages in the Apollo series had to be canceled. Captain Cernan's role as spacecraft commander of Apollo 17 therefore had more than ordinary significance. Some $24 billion had been spent on the Apollo program, but there were still important scientific questions left unanswered. If information did not come from the Apollo 17 mission, the answers might have to wait for another generation of lunar scientists and space explorers.

The Taurus-Littrow site, so-called because it is near the crater Littrow and the Taurus mountain range, was chosen for Apollo 17 because it is thought to be the most geologically complex of all the Apollo landing sites. According to Alden P. Armagnac in *Popular Science* (December 1972), "A more promising spot on the moon to land a trained geologist would be hard to find." Reaching that geologically fruitful site, however, involved the greatest degree of danger, because, as Cernan foresaw, "It's going to be like landing at the base of a 7,000-foot mountain and looking straight up." But he commanded the module, named "Challenger," to a lunar landing without mishap.

Among the questions that the Apollo 17 expedition was intended to answer was whether the moon has been thermally inactive for the past 3.2 billion years and what happened after the moon's formation. Even before it began, Apollo 17 was regarded as a geophysical exploration, a supposition no doubt prompted by Schmitt's prediction that the astronauts would return with some of the oldest as well as some of the youngest rocks yet to be discovered. Because of the fact that previous moon missions had brought back rocks from the middle years of lunar geological history, Apollo 17 was expected to fill out the extremes of lunar history. The lunar scientists are interested in the layering and formations of the rocks. As pointed out in *U.S. News and World Report* (December 11, 1972), "Experts say the rock layers are like a lunar history book. If the pages can be turned back, perhaps the story of the solar system will unfold."

The Apollo 17 mission set several records: its crew traveled for the longest time on a manned lunar landing flight (301 hours and fifty-one minutes); spent the longest time on the moon's surface; made the longest single moon walk; drove the Rover vehicle at the highest speed and covered the greatest moon distance; spent the longest time in moon orbit (147 hours and forty-eight minutes); and brought back the largest amount of rocks and soil (an estimated 249 pounds). During their three days on the moon's surface, Cernan and Schmitt set up seven new experiments in addition to two formerly tried experiments. By the end of that mission the time Cernan logged in space had reached a total of 566 hours and fifteen minutes.

Captain Cernan has been awarded the NASA Distinguished Service Medal, the NASA Exceptional Service Medal, the Manned Spacecraft Center Superior Achievement Award, the Navy Distinguished Service Medal, the Navy Distinguished Flying Cross, and the Navy Astronaut Wings. He was chosen to represent NASA at the tenth National Air Force Salute in New York in March 1973, when he received the Bronze Eagle Award for his achievements in space. His other honors include doctorates from Western State University College of Law and Purdue University, the National Academy of Television Arts and Sciences Special Trustees Award, and an honorary lifetime membership in the American Federation of Radio and Television Artists. He is a fellow of the American Astronautical Society and a member of the Society of Experimental Test Pilots, Tau Beta Pi (the national engineering society), Sigma Xi (the national science research society), and Phi Gamma Delta (a national social fraternity).

While serving as a pilot in the Navy, Eugene A. Cernan met and married Barbara Jean Atchley of Houston, a stewardess for seven years with Continental Airlines. They have a daughter, Teresa Dawn, nicknamed Tracy. The astronaut is six feet tall, weighs 175 pounds, and has blue eyes and graying brown hair. His hobbies are horseback riding, motorcycling, swimming, and other sports activities. Occasionally he plays golf with Spiro T. Agnew. Apart from flying, the center of his interests is his home and family. He enjoys gardening and making repairs on his shingle-roofed brick house in Nassau Bay, a Houston suburb.

Cernan is a religious man, a Roman Catholic who often asked the help of God when confronting danger in space and who has said that he was not "embarrassed" to make the sign of the cross at times of great suspense or peril. Just before the Apollo 17 takeoff, he recalled his earlier visit to the moon, as quoted in the New York *Times* (December 8, 1972), "When you look back at the earth from the moon and you see the perfectness of it and the beauty of it and logic of it, you know it didn't happen by accident. . . . You get a feeling that you are looking at our earth as God, whoever that God may be, envisioned it when he created it. I'm anxious to get back and get that feeling again." Also deeply patriotic, he once said of the first lunar landing, "For me, the most important thing about Apollo 11 is not that man first stepped out on the moon, but that an American planted a flag on the moon for all the world to see."

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COURT, MARGARET (SMITH)

July 16, 1942- Australian tennis player
Address: h. Perth, Australia

The dominant figure on the 1973 women's tennis tour is Australian superstar Margaret Court. Since 1962 Mrs. Court has ranked number one in world standings six times, and in 1970 she became the second woman in history to complete the "Grand Slam" by winning the Australian, French, Wimbledon (All-English), and American championships. Up to the end of the 1972 season she had a record of twenty major victories in the four major international tournaments, thirteen doubles championships, and sixteen mixed doubles. In 1973 she is the leader in the professional, lucrative Virginia Slims tour in the United States as well as the international tour. (In a celebrated "battle of the sexes" in May 1973 she lost to Bobby Riggs.) Now that women as well as men have the opportunity to compete for big money, her aim—not far from realization—is to equal or exceed Billie Jean King's annual income of approximately $100,000.

Margaret Smith, as Mrs. Court was known before her marriage, was born on July 16, 1942 in the small town of Albury, Victoria, Australia, where her father was a foreman in a cheese and butter processing plant. None of her three older siblings was interested in tennis—but two were bicycle racers—and neither of her parents played the game. According to Owen Davidson and C. M. Jones in *Great Women Tennis Players* (1971), in childhood Miss Smith was a "tomboy" who took "an energetic part in all games," including football and cricket. At one point she was approached by a coach who thought she had the potential to become an Olympic runner.

When she was eight Miss Smith began playing tennis at the Albury Tennis Club, illegally. In her autobiography as told to Don Lawrence, *The Margaret Smith Story* (Stanley Paul and Company, 1965), she recounts how she and a group of neighborhood boys would creep under the huge cypress hedge at the back fence of the club: "The hedge cut off the view of any of the officials unless the ball was sent into the backstop," she related. "We were always worried about being thrown out. It was my job to stand at the net and volley back every ball. If anybody tells me today that I can volley well, I recall those moments. I had to volley or get caught."

Despite her volleys, she did get caught, time and time again. As impressed with her playing as he was tired of chasing her off the court, the owner of the club, Wally Rutter, made her an official member when she was ten. Rutter gave Margaret her first formal tennis lessons, and he and his wife, who had no children of their own, treated her as a daughter.

In adolescence Margaret Smith enjoyed dancing, reading detective stories, and watching television and movies. But tennis absorbed more and more of her time and attention, especially after former world champion Frank Sedgman became her mentor. Alerted to her prowess by Rutter, Sedgman invited her to Melbourne, where he owned squash courts and a gymnasium, and her parents allowed her to accept the offer. While working as a receptionist at Sedgman's athletic center, she trained under Stan Nicholls, who put her through a strict physical fitness program, and coach Keith Rogers, who worked on her stroke. Sedgman himself supervised the training and coaching and taught Miss Smith all he knew about tennis.

Miss Smith won the Australian Senior International Championship by defeating Jan Lehane in

1960 and defended her title successfully against Miss Lehane the following year. Australian tennis star John Newcombe recalled for Gwilym S. Brown of *Sports Illustrated* (September 14, 1970) what Miss Smith was like at the beginning of her career: "She wasn't the sort you'd notice at a party. In fact, she seldom went to parties, maybe because she was from the country. But you certainly noticed her determination at tennis. She used to be a skinny girl, but she lifted weights, ran, trained hard and played hard." Others remember the young Miss Smith as "shy" and "nervous."

On a world tour with an Australian team captained by Nell Hopman in 1961, Miss Smith won the Kent (England) All-Comers Championship but otherwise fared badly, suffering defeats in the semi-finals of the Italian championship and the quarter-finals of the English and French. *Lawn Tennis* magazine reported on Ann Haydon's victory over her in Paris: "Miss Smith thrives on angles, especially those which open up the court to her punishing cross-court forehand drives; she is almost totally incapable of hitting the ball down the line with better-than-average club accuracy. Miss Haydon saw to it that she seldom had those angles."

The following year, traveling independently of the official Australian team (because of friction with Nell Hopman), Miss Smith won the Italian, French, and American titles. Unaccustomed to eminence, she was unnerved when she was seeded first at Wimbledon and lost to Billie Jean King in her initial match there, thus becoming the first top seed in the London tournament ever to fail to survive the first round. At home she again took the Australian title, and she finished number one in world rankings.

In 1963 Margaret Smith won the Australian singles for the third consecutive time. In her 1963 European tour she lost in the French championships but defeated Billie Jean King at Wimbledon, where she displayed little if any of the nervousness that had handicapped her there the previous year. She explained in an interview for *Lawn Tennis*: "When you are at the top . . . all the pressures on you can make you nervous and that definitely affects my concentration. But since last year I have learned to think about one specific thing like watching the ball and that has definitely helped me."

In 1964 Miss Smith won the Australian, Italian, and German championships and lost in France, the United States, and England. Admitting to nervousness at Wimbledon, she confessed, "I thought I'd overcome that problem but I guess it's just my nature." Recently she said, "When I think back to those years, it frightens me. It frightened me then. I would be ready to go out on the center court and I would dread the thought. I didn't learn to relax and really enjoy tennis until much later."

Miss Smith won the American and All-England titles in 1965, but she was, as she has recalled, "tired and bored with everything" and her game was deteriorating. After losing to Nancy Richey in Paris and Billie Jean King at Wimbledon in 1966, she decided to retire. "I had given up most of my teenage years, sacrificed the parties and friends back home, and I wanted to try to catch up on some of that."

MARGARET COURT

With Helen Plaisted, an Australian squash star, Miss Smith opened a boutique called "Peephole" in Perth, Western Australia, where she met and married—on October 28, 1967—Barry Court, a yachtsman and wool broker and son of the Minister of Industrial Development for Western Australia. Encouraged by her husband, she returned to the tennis tour in 1968. "It was so much easier traveling with my husband," she has remarked. "Tennis didn't seem as important as it had before, and I enjoyed it more that way. I got to see things I had missed when I spent all my time on the courts."

Undaunted by losses in all four of the major championships in 1968, she came back to win everywhere but at Wimbledon in 1969. "Whether or not her actual temperament had improved by 1970 is difficult to decide," Owen Davidson and C. M. Jones wrote in their chapter on Miss Court. "Importantly, she had come to terms with it and learned the techniques for overcoming most of its handicaps. . . . It seemed at last that her will was now strong enough to force her to play her best tennis in crises where once she would have crumbled through anxiety." She began her 1970 Grand Slam bid by taking the Australian singles easily. In closer contests, she overcame Helga Niessen in Paris and Billie Jean King in London. "The Wimbledon final against Billie Jean King must surely be rated the finest ever played by two women at Wimbledon—or elsewhere," Davidson and Jones observed. Miss Court's Grand Slam was completed when she overwhelmed Rosemary Casals in the American Open, 6-2, 2-6, 6-1. The only other woman to achieve the Grand Slam was the late Maureen Connolly, in 1953.

In August 1971, after losing in the Melbourne, Paris, and Wimbledon championships, Mrs. Court left the tour because of pregnancy. She returned to competition in 1972 in time to play only six pro tournaments, yet she was seventh highest in earnings for the year, with $22,662. Between the time of her return and April 1973 she won sixteen out of eighteen tournaments and seventy-eight out of eighty singles matches. In the first half of the Virginia Slims tour, which ended on April 8, she won eight out of ten tournaments, taking prizes totaling $59,850. Kerry Harris, whom she defeated in the final event of that half, said of her: "She has power, size and agility. It's one thing to be big, but she gets around the court too."

Meanwhile, in February 1973, professedly in response to "women going for equal purses and equal jobs," hustling Bobby Riggs, fifty-five-year-old former men's United States pro and Wimbledon champ, issued a statement that—as he later paraphrased it—"women can't play as well as men and . . . any woman who thinks she can . . . only needs to stop by the San Diego Country Estates and play best-of-three sets." After five other top women players, including Billie Jean King, declined the challenge, Margaret Court accepted it, and a match was set for May 13. The San Diego Country Estates added $5,000 to the winner-take-all purse put up by Riggs, and the CBS television network assured each player of $10,000 aside from the purse. All gate receipts were to go to the San Diego Diabetes Association.

A week before the match, Mark Asher of the Washington *Post* (May 6, 1973) reported that Riggs "thinks he can win, with the help of the hustler's primary weapon, psychology." Asher quoted Riggs: "Jack Kramer traces back that the only reason she lost a major match in the last ten years was that she would get uptight. So this will be a war of nerves." True to his word, Riggs psyched Mrs. Court by keeping the game slowed to a snail's pace with soft, desultory lobs and dinks. He thereby destroyed her rhythm and confidence and won, 6-2, 6-1.

On the world tour in 1973, Mrs. Court, already in possession of the Australian title, faced eighteen-year-old Chris Evert in the finals of the French Open. In one of the hardest matches of her career, she came back from a precarious tie to defeat Miss Evert, 6-7, 7-6, 6-4. "I should like to compliment Margaret for gutsing out the match," Miss Evert said afterward. In September 1973 Mrs. Court won her fifth United States Open championship by defeating Evonne Goolagong, 7-6, 5-7, 6-2.

"Movement is my game," Mrs. Court told Cliff Gewecke of the *Christian Science Monitor* (February 26, 1973). "I'm twelve pounds lighter and I'm serving better than ever. I've worked hard on it." Gewecke described her on the court: "Margaret is the picture of steady, refined, unflamboyant play. But she hits every shot, and hits them all well, with long, graceful strokes. She is a fairly big woman . . . with remarkable reach, long legs, and strength." Phil Elderkin, writing in the same newspaper (May 11, 1973), observed: "It is Margaret's style to hit every ball as though it were set point. . . . The big serve, the ground strokes, the ability to volley are all part of her arsenal. . . . The other girls on the pro tour admire . . . her concentration . . . [which is] rarely broken and wonderful to behold." Unlike most women players, Mrs. Court prefers a wooden to a metal racquet.

Blue-eyed, blond-haired Margaret Court, a paragon of physical fitness, is about five feet eight and a half inches tall and weighs about 135 pounds. In addition to her husband, her son, Daniel, born in March 1972, travels with her on her tours. "When I was single I used to take the game home with me," she said in an interview before her match with Riggs. "I had so much time to think then. But between Barry and Danny, my days seem to race by now."

A Roman Catholic, Mrs. Court usually goes to church before a match. Off the court she keeps in trim by running, and she is an excellent swimmer, basketball player, gymnast, and squash player. In the kitchen she is a gourmet cook. "My femininity is something I have always tried to preserve in this dog-eat-dog existence," she has said. "I'm sure if I could not, then I would prefer to bow out of the game." She has remained aloof from the "women's liberation" militancy in tennis, which she regards as an American phenomenon. Barry Lorge wrote in *Sport* (July, 1971): "Margaret is not popular with most of her colleagues, especially the Americans. Maybe it's because she's naturally quiet and withdrawn. Maybe it's because she developed her game and her career individually, not as part of a clique. Maybe it's envy. Maybe it's resentment of Margaret's diffidence, her endless 'I played pretty well I guess' chit-chat. Tennis is growing as a spectator sport, and the women are battling and scratching for their share of prize money. Many of them are frustrated that the number one player in the world has very little conception of promotion and virtually no glamour."

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DANCER, STANLEY

July 25, 1927- Harness racing driver
Address: New Egypt, N.J. 08533

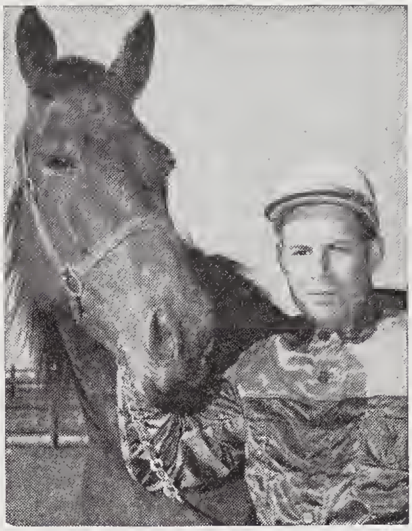
Harness racing's premier personality is owner-trainer-driver Stanley Dancer, the "golden whip" of the trots. A former groom who has been riding the sulky and discovering and developing trotters and pacers since the 1940's, Dancer has become a multi-millionaire by winning stakes and syndicating his valuable Standardbreds—horses such as Noble Victory, Cardigan Bay, Nevele Pride, Most Happy Fella, Albatross, and Super Bowl. In the two decades following his initiation to professional reinsmanship, Dancer drove in some 10,000 races and his horses earned about $14,000,000 in purses. In the 1960's he was world money-making champion four times, and on the Grand Circuit alone in both 1970 and 1971 he made unparalleled earnings of just under half a million dollars. In 1972 he "chirped" Super Bowl to harness racing's equivalent of the Triple Crown, victories in the Hambletonian Cup, the Yonkers Futurity, and the Kentucky Futurity.

Stanley Dancer was born in New Egypt, New Jersey on July 25, 1927 into a farming and harness-racing family. His older brothers Vernon and Harold preceded him into sulky riding, and Harold's son Harold Jr. and Stanley's own son Ronald have followed him into it. (Another of Stanley's brother's, Charles, drives a bus in Trenton, New Jersey.) School failed to interest Dancer when he was growing up. "Listening to him talk," a correspondent for the Los Angeles *Times* reported in a dispatch published in the Washington *Post* on November 1, 1970, "you get the idea he found grammar a subject worthy of his complete inattention."

On the family farm in New Egypt, Dancer milked forty cows before going to school each morning. "I was a 4-H boy," he told the Los Angeles *Times* reporter. "I showed some cattle, but I really spent more time at the horse barns than anywhere else." Dropping out of school after the eighth grade, he took a $50-a-week job cleaning stables at Roosevelt Raceway in Westbury, Long Island, New York.

His position as a groom eventually led to opportunities to drive. "I won my first race at Roosevelt Raceway in May of 1947 with a horse called Eddie Voici . . . ," he recalled at a birthday party held for him at the raceway in 1967. "I was quite proud of myself until the judges told me they weren't going to let me drive another horse I had entered to race later that night. There was a wreck in the race I won and some of the older drivers in the race must have complained about my driving. I was a lot younger and a lot more daring in those days. But I didn't have anything to do with the accident."

After the May 1947 rhubarb, owners were not especially inclined to seek Dancer out as a driver. In the fall of 1947 he bought a horse of his own, a supposedly superannuated gelding named Candor, with $250 given him for the purpose by his then recent bride, Rachel. Denied stable space in the barn at Roosevelt Raceway, he kept Candor in a stall at the old Mineola Fair Grounds and, later, in an improvised stable in a garage at Roosevelt dating back to the time when auto racing took place at the raceway. Under Dancer's loving care and training, Candor gained a new lease on vitality, and during a period of three years the horse won $13,000. Owners and racing officials were impressed, and by 1950 Dancer was training and driving some two dozen horses and was *persona grata* in the regular barn area at the raceway. When Candor died the grateful Dancer buried the horse in a stainless steel casket on the family farm, at a cost of $3,200.



STANLEY DANCER

Away from Roosevelt, Dancer was given his first chance to participate in harness racing's greatest event, the Hambletonian Cup (then held in Goshen, New York, now at the State Fair Grounds in Du Quoin, Illinois) in 1953, when Del Cameron, a driving colleague who remains his close friend to this day, turned over his sulky to him for the occasion. Dancer's next most memorable buy after Candor was Volo Chief, a horse that cost him $1,800 and won $36,000. Increasingly, Dancer became known as a shrewd judge of equine talent as well as an uncanny trainer and excellent driver. One of his early coups in buying for others was the purchase of Su Mac Lad. In four tries in the Roosevelt International, that horse won twice and finished second twice; was named Harness Horse of the Year in 1962; and retired with earnings of $885,000. Dancer himself was the top money-maker among drivers in 1961, with $674,723, and in 1962, with $760,343. In the latter year, when he won 122 races, he received the annual Horseman Award of the harness racing weekly *Horseman and Fair World* and he was the universal driver rating-system winner, as he would be almost annually thereafter.

Dancer won the Little Brown Jug at the Delaware (Ohio) County Fairgrounds two years in succession, with Henry T. Adios in 1961 and Lehigh Hanover in 1962. For four years in succession, from 1962 to 1965, he had the highest average of any driver (.423 in 391 starts in 1965, for example). In 1964 he became the first driver in history to win more than a million dollars in purses, and two years later he again exceeded a million ($1,218,403) in leading all drivers in money-making.

In the mid-1960's some of the major prizewinners in harness racing were found and trained by Dancer. For oil tycoon K. D. Owen he discovered Noble Victory, an easy-gaited trotter sired outside of the gangly Axworthy strain dominant in the United States. (Trotters run with their legs in diagonal pairs, while pacers move laterally.) Bought for $33,000, that bay colt was sold for $1,000,000 after winning $530,000). In behalf of a syndicate of seven clients he went to New Zealand (where horses last longer because they are not raced during their early years, when their legs are developing) and paid $100,000 for eight-year-old Cardigan Bay, who won more than a million dollars during several years of racing in the United States before his retirement. (During the following three years Dancer imported eleven more horses from New Zealand.) His wife's brown colt Egyptian Candor, trained by him and driven by Del Cameron, won the Hambletonian in 1965.

On a farm in Pennsylvania in 1966 Dancer spotted the yearling Nevele Pride (named for Nevele Acres, a stable and stud farm in Ellenville, New York owned by the Julius Slutsky family) and bought him for $20,000. The following year that trotter won a record $222,923 and turned in the fastest mile clocking (one minute, fifty-eight and two-tenths seconds) ever achieved by a two-year-old. As a three-year-old Nevele Pride won the Dexter Cup, the Yonkers Futurity, and the Kentucky Futurity, and he carried Dancer to the prize that he had sought in vain, as a driver, for so many years, the Hambletonian Cup. Winning 213 races in 1968, Stanley Dancer picked up $1,587,725 in purse money. In driving Bye Bye Sam to first place in the Messenger Stakes at Roosevelt Raceway in May 1969, Dancer made complete his record of victory in every major stakes in harness racing.

Nevele Pride was syndicated into stud for $3,000,000 (a record price) in 1969. Meanwhile, Dancer and his wife had found a rare bargain in Most Happy Fella. Because a chipped bone put the future of that pacing colt in doubt, they obtained him for $12,000, a relative pittance. Most Happy Fella won more than $30,000 in 1969 and almost $300,000 in 1970. The largest single purse, $100,000, was earned in a duel with Columbia George in the Little Brown Jug pace. That race was historic because in the three heats run, each horse was timed for the mile in less than a minute and fifty-eight seconds, the previous record for three consecutive heats.

In 1971 the pacer Albatross, owned by a syndicate and trained and driven by Dancer, was the outstanding harness racing horse of the year, with earnings of $588,000 and the sport's fastest timing, 1:54.4. When Albatross' performance slumped, early in 1972, a majority of the syndicate began litigation to get rid of Dancer, who was the trainer-driver by contract. But the matter was settled out of court when one of Dancer's clients bought out the majority ownership for $1,750,000. The pacer, driven by Dancer, then went on to break records at Liberty Bell and Brandywine with timings of 1:56.2 and 1:56.3 respectively; to break the world record (2:06) for the one-and-one-sixteenth-mile event; and to become the youngest pacer in history to pass the million-dollar mark in career earnings.

Three years ago Rachel Dancer, in her tour of stud farms looking for yearlings, visited Stoner Creek, a farm north of Lexington, Kentucky that is relatively small (with sales of only forty or so young horses a year) but very prestigious (the home of such famous retired stallions as Henry T. Adios, Meadow Skipper, Nevele Pride, and the ancient Count Fleet). There she was favorably impressed by the colt now known as Super Bowl, born by Star's Pride out of Pillow Talk. After checking the yearling out, her husband bought it for her and Mrs. Hilda Silverstein for $20,000. In 1972—when he was syndicated for $1,000,000—Super Bowl won twenty-three races, eleven of them under two minutes a mile (a record string), before entering the Pacific Trot at Hollywood Park. When Dancer drove him to victory in that race the horse's total earnings for 1972 swelled to $439,211, surpassing the single-season record previously set by Nevele Pride.

When both Albatross and Super Bowl were retired to stud before the 1973 racing season, Dancer commented, "They are going to be a tough act to follow. But, you know, I've got some nice yearlings down on the farm. There's this one Nevele Pride colt. . . ." Dancer has been trying to buy the three-year-old pacing colt J. R. Skipper, sired by Meadow Skipper, but in April 1973 the owner, Russ Miller, who runs a farm in Dutton, Canada, was quoted as having told him that the pacer "wasn't for sale."

Dancer drives at approximately fifty tracks a year, sometimes going to as many as six different ones a week. Most of his traveling is done in his own two-engine airplane. He also owns a twenty-five-foot power cruiser, docked at Pompano Beach, near his Florida home. In recent years he has been winter-training more and more of his horses in Pompano and flying to his 106-acre farm in New Egypt, New Jersey only for short visits fortnightly. His trainer-driver son, Ronald, takes care of the farm in his absence. Dancer and his wife also have a younger son, Stanley Richard, and two daughters, Susan and Shelladonna.

Stanley Dancer is modest of manner as well as of stature, although, according to Henry Hecht of the New York *Post* (June 3, 1972), "you can feel the immense pride—not arrogant, the voice is too soft, almost hesitant—he takes in a harness racing career that made him a multi-millionaire." Other reporters have described him as "reserved, almost shy" and meticulous in his dress, with "a little 'country fair' in his speech." In *Sports Illustrated* (September 13, 1965) Pat Ryan noted that Dancer's vocabulary includes such rustic idioms as "plumb natural." His trophies are innumerable, and he is a member of harness racing's Hall of Fame. Dancer stables more than 100 horses, some his own, some that he trains for others, at fees totaling about $100,000 annually. His attitude toward the animals is summed up in his statement: "A horse is like a child. You like to watch them grow up. You never know what they are going to do next."

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DAVIS, ADELLE

Feb. 25, 1904- Nutritionist; author
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America's foremost crusader for good nutrition is Adelle Davis, who has been trying to improve the eating habits of its citizens for some forty years. In her four best-selling books—*Let's Cook It Right, Let's Have Healthy Children, Let's Eat Right to Keep Fit,* and *Let's Get Well*—she has hymned the praises of organic fruits and vegetables, wholewheat bread, milk, wheat germ, brewer's yeast, and other nutritious foods. Her books have sold briskly for decades, but it was not until the recent emergence of the natural foods movement and consumerism that she became a celebrity in demand on the lecture circuit and on television talk shows. Trained as a dietician, Adelle Davis began her career by working with physicians in clinics, where she planned diets for patients. From 1931 to 1958 she conducted a private consulting practice, advising some 14,000 persons suffering from nearly every known disease. Since that time she has devoted herself to writing and lecturing.

Born at 3 A.M. on February 25, 1904, on a farm in Lizton, a small town in central Indiana, Daisie Adelle Davis was the youngest child of Charles Eugene and Harriet (McBroom) Davis. She later dropped her first name because, as she told C. Robert Jennings of *Cosmopolitan* (July 1972), "somebody would *always* have a cow or pig named Daisy." Adelle Davis had four older sisters, Harriet, Vangie, Jeannette, and Dessie. The two eldest are no longer living.

When Adelle Davis was ten days old her mother was struck with paralysis, and she died seventeen months later. Because bottle feeding was then unknown, the infant had to survive on feedings from an eye dropper. A veteran of psychoanalysis, Miss Davis attributes her involvement in nutrition to the deprivation she suffered during her oral stage of development.

Raised by their father and an elderly aunt, Adelle and her sisters worked hard on the family farm, pitching hay, plowing corn, and milking cows. At the age of ten she joined the newly formed 4-H organization and for the next eight years was a member of all the 4-H clubs, winning ribbons for the bread and canned fruits and vegetables that she displayed at fairs.

To attend school in Lizton, Adelle Davis rode seven miles in a horse and buggy. In June 1923 she was one of the fourteen students in the graduating class of Lizton High School; that fall she enrolled at Purdue University in Lafayette, Indiana to study dietetics. Whenever she could spare time off from the odd jobs she held to help defray her college expenses, she played tennis. During the summers she remained active in 4-H work as a club leader. After two years at Purdue, Miss Davis transferred to the University of California at Berkeley, which granted her a B.A. degree in dietetics in 1927.

ADELLE DAVIS

Moving to New York City, Adelle Davis took dietetics instruction at Bellevue and Fordham hospitals in 1927-28. During the summer of 1928 she worked as a nutritionist at the Judson Health Center in Manhattan's Little Italy, where she so enjoyed working directly with patients that she decided that she wanted no more hospital assignments. In the fall of 1928 Miss Davis enrolled at Teachers' College of Columbia University for further postgraduate study, but she left before the school year was out to travel in Europe.

After returning from Europe, Adelle Davis went to Oakland, California, where in 1931 she became a consulting nutritionist with doctors at the Alameda County Health Clinic. Two years later she moved to Los Angeles to do consulting at the William E. Branch Clinic in Hollywood. In 1939 she earned a master of science degree in biochemistry from the University of Southern California School of Medicine. In the meantime she had been building up her private consulting practice, with many of her patients referred by physicians.

To spread her message about nutrition to a larger number of people, Adelle Davis took a course in writing. Critical of most cookbooks, especially that perennial favorite *The Joy of Cooking*, she made her maiden effort a general cookbook that she called *Let's Cook It Right* (Harcourt, 1947; revised edition, 1962). Besides presenting a wide variety of tempting recipes, she instructs the housewife in how to enrich recipes with such nutritious ingredients as powdered milk and wheat germ and how to prepare food in the ways scientifically proved to best preserve flavors and nutrients.

Let's Cook It Right was so well received that Miss Davis went on to publish *Let's Have Healthy Children* (Harcourt, 1951; revised edition, 1972), which drew on her own experiences of working with obstetricians and conducting research. Full of nutritional advice for pregnant and lactating mothers as well as for infants and growing children, the book enumerates the benefits of breast feeding, warns against introducing solid foods before the baby's sixth month, and denounces prepared baby foods because of their high concentration of additives and pesticide residues.

Her third book, *Let's Eat Right to Keep Fit* (Harcourt, 1954; revised edition, 1970), was designed to be a basic primer on nutrition for the layman. Documented with case histories from her practice and with footnotes from medical journals, the book systematically explains the functions and food sources of the forty or more nutrients known to be essential to human health, including vitamins, minerals, essential fatty acids, and proteins.

In the book Miss Davis describes in frightening detail the harm inflicted on Americans by their typical diet, which is excessively high in salt, loaded with refined sugar, contaminated by pesticides, growth hormones, preservatives, and other additives, and devitalized of its nutrients by excessive processing. "As I see it," she writes, "thousands of adults and millions of children in our country have never once had one mouthful of genuinely wholesome food; not one sip of delicious medically certified raw milk or one bite of delightful freshly stone-ground, 100-per-cent-whole-grain bread or cereal or of unbelievably good organically grown fruits and vegetables."

To escape ill health caused by bad diet, Miss Davis recommends that each person consume daily a quart of milk, medically certified raw, if possible; some yogurt and cheese; one or two eggs, preferably fertile; two or more servings of meat, fish, or high-protein meat substitute; several servings of the best quality available of fresh fruit and vegetables, including at least one raw salad and one green leafy cooked vegetable; whole-grain bread or cereal as weight permits; and a small amount of cold-pressed vegetable oil (less refined than the chemically extracted oils usually sold in supermarkets). Because wholesome food is so difficult to obtain, even with careful shopping, she recommends the use of vitamin supplements. For most Americans, as a minimum daily dosage, she suggests a capsule of natural vitamin E, which is quickly destroyed by oxygen when grains are milled or oils extracted, and one of fish liver oil containing vitamin A, usually destroyed in vegetables by the nitrates in chemical fertilizers, and vitamin D, normally obtained only from summer sun.

Convinced that nutritional deficiencies must be present before disease can develop, Adelle Davis proved during her twenty-seven years as a nutrition consultant that many diseases could be alleviated or cured by correctional diets. In *Let's Get Well* (Harcourt, 1965) she discusses nutritional therapy for hundreds of ailments, including heart disease, high blood cholesterol, ulcers, diabetes, and arthritis, often contradicting the dietary advice given by many physicians. Her book is painstakingly documented, however, with over 2,000 references to studies reported in medical journals and books.

According to Adelle Davis, doctors are often tragically ill-informed on nutrition because medical schools offer few nutrition courses and harried practitioners have little time to peruse the over 820 medical journals now in existence for the latest findings in the field. Furthermore, she accuses the refined food industry of having conducted a massive propaganda campaign to persuade the public and the medical profession that America is the best-fed nation in the world, which she contends, it most certainly is not.

"Because the health of most people is at the mercy of the misleading advertising of our multibillion-dollar refined food industry, the sickness in America is increasing at a tremendous rate," Miss Davis wrote in a recent questionnaire submitted to *Current Biography*. "I am very afraid that we are watching the fall of Rome." Although the nutritionist often voices such jeremiads, she says she is heartened by the public's increasing awareness of nutrition and by the interest in natural foods that has developed among young people. "The thing that impresses me most about the youngsters," she told John Poppy of *Look* (December 15, 1970), 'is that they are totally uninterested in the group of people who try to tell you something simply because they want to make money."

Adelle Davis' books have sold over 5,000,000 copies in hardback and in Signet paperback editions. Since giving up her private consulting practice in 1958, she has spent much of her time incorporating the latest scientific findings in the second editions of her first three books. Currently Miss Davis spends about half her time fulfilling lecture and television engagements and has lectured in Canada, Mexico, England, Switzerland, and Brazil. In the United States she speaks mostly before college audiences, but dental and medical groups, women's clubs, and other organizations have also sponsored her appearances.

Adelle Davis is highly regarded by most people in the nutrition field for her successful efforts in educating the public. Her books are considered sensible, authoritative, and non-faddist. Nonetheless, she is sometimes criticized for reporting in her books theories that are still controversial. Some nutritionists, for example, have challenged her assertions that calcium is a pain killer, that a lack of vitamin E during pregnancy can be a cause of premature birth, and that a mother's drinking skim milk during pregnancy may lead to the development of cataracts in her baby.

In 1972 Miss Davis was made an honorary fellow of the International College of Applied Nutrition. She has also been the recipient of an honorary doctorate of science from Plano University in Dallas, Texas (1972) and the Raymond A. Dart Human Potential Award (1972) presented by the Steelworkers of America. She serves on the staff of the Institutes for the Achievement of Human Potential in Philadelphia.

An energetic woman with a matronly figure (five feet four inches, 150 pounds), waist-length gray hair wrapped in a chignon, sparkling blue eyes, and a deep-throated voice, Adelle Davis impresses her interviewers with her direct, down-to-earth manner. Since April 23, 1960 she has been married to Frank Vernon Sieglinger, a retired certified public accountant. Previously, from

1943 to 1953, she was married to George Edward Leisey. That marriage ended in divorce. She has two adopted children, George Davis Leisey, born in 1946, and Barbara Adelle Leisey, born in 1950.

The Sieglingers live in the expensive Los Angeles suburb of Palos Verdes Estates, in an unpretentious flagstone house that has been Adelle Davis' home since 1948. In their small yard they grow organic fruits and vegetables. With her husband, whom she met through their mutual psychiatrist, during her seven years of psychoanalysis which began in 1953, she took part in early experiments with LSD, before the drug was outlawed. Her experiences with acid are recounted in *Exploring Inner Space* (Harcourt, 1961), which she wrote under the pseudonym of Jane Dunlap. In her home are several brightly colored pictures she painted while taking LSD. When she is not traveling, Miss Davis plays several sets of tennis with her husband each day and swims in her heated swimming pool. Her other pastimes include playing bridge, singing tenor in the choir of her church, the Church of Religious Science, and listening to classical music. She has a library that includes many volumes on nutrition, the works of Kahlil Gibran, and *Reader's Digest* condensed books.

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DAVIS, WILLIAM (GRENVILLE)

July 30, 1929- Premier of Ontario; lawyer
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As Premier of Ontario, Canada's most heavily populated and richest province, Progressive Conservative William Davis faces a formidable range of complex social and economic problems. Primary among his challenges, in the minds of many Canadians, is the need to regulate the powerful United States corporations that dominate much of Ontario's economic life, without, in the process, driving them away. A pragmatic man whom many see as someday assuming a major role in Canadian national politics, Davis, though faithful to Tory tradition, has gradually begun to shift the orientation of his party from small-town, rural Ontario to the province's big cities and industrial towns and the needs of what Norman Webster of the Toronto *Globe and Mail* called "the new urban man." Before becoming Premier of Ontario in March 1971, Davis had served for more than eight years as Minister of Education in the provincial Cabinet.

William Grenville Davis, the son of Albert Grenville and Vera (Hewiston) Davis, was born on July 30, 1929 in Brampton, the county seat of Peel County in the Canadian Province of Ontario. His father, who practises law in Brampton as a partner in the firm of Davis, Webb & Hollinrake, served through the late 1950's as Crown attorney of Peel County and has long been active in the local organization of the Progressive Conservative party, more generally referred to as the Conservative party.

WILLIAM DAVIS

Reared in middle-class comfort, Davis attended Brampton's public elementary and secondary schools, played football as quarterback on the Brampton High School eleven, and won a prize for public speaking. Although his academic record was not especially distinguished, in his senior year he won the Brydon Memorial Trophy for general proficiency in high school. Later, at the University of Toronto, where he maintained a B average, his favorite subjects were political science, history, and English. Wearing the number 71 on his jersey as a member of the university's Varsity Blues, he played intermediate intercollegiate football as an end. In 1951 he obtained his B.A. degree and then entered the Osgoode Hall Law School in Toronto, which awarded him his LL.D. degree in 1955. That same year he was admitted to the Ontario bar and returned to Brampton to become a partner in his father's law firm.

Under his father's influence and guidance, Davis at an early age had begun to involve himself in local politics. In 1945, when he was only sixteen, he had been a delegate to the Conservative party's national convention. Four years later he won the presidency of the Progressive Conservative Association of Peel Riding, the election district within which he resided. Now a full-fledged lawyer, he became a more promising figure in the local political arena. Besides holding important offices in the party's organization in his riding, he was a member of the Brampton Chamber of Commerce, the local school board, and the board of Peel Memorial Hospital. When his father retired from the post of Crown attorney, he filled in temporarily, apparently intending to seek the post for himself. On December 7, 1958, however, he was nominated as Conservative candidate for Peel Riding's seat in the House of Assembly, Ontario's single-chamber provincial legislature. The seat had been held for thirty-nine years by Thomas L. Kennedy, once briefly Premier of Ontario, who gave Davis his blessing.

His first election was the most difficult of Davis' career so far. Still a relative newcomer to electoral politics, though a veteran behind-the-scenes party worker, he was pitted against an outspoken and well-known Liberal candidate, Anthony Adamson. Moreover, he was placed in the position of having to defend the record of Canada's Conservative Prime Minister, John G. Diefenbaker, whose recent cancellation of government contracts for the development of a new aircraft, the Avro Arrow, had caused widespread unemployment in the nearby town of Malton, where the Avro plant was located, and throughout the surrounding area, which included Brampton.

Despite those handicaps, however, Davis conducted a victorious campaign, defeating his opponent by 1,400 votes in the election of June 11, 1959. As a Tory backbencher and the youngest member of the legislature, Davis maintained a low profile at first, partly because he had not yet decided whether he wanted to make politics his career. Meanwhile, in 1960, he became a member of the legislature's Select Committee to Study Administrative and Executive Problems of the Government of Ontario, on which he served until 1963.

During his law school days Davis had become acquainted with Robert Macaulay, a long-time Conservative member of the legislature and for some years a minister in the provincial Cabinet. The friendship was quickly resumed when Davis arrived at the seat of Ontario's government in Queen's Park, Toronto to take his place as a new member. In 1961 Macaulay made a bid for control of the party, with Davis as chairman of the Macaulay for Leader Committee. At the party convention in the fall of 1961, when Macaulay, at the eleventh hour, swung his supporters over to John P. Robarts, Davis played a key role in controlling Macaulay's floor men and delegates. Robarts was elected party head and thus became Premier of Ontario.

Two months later, in December 1961, jumping in salary from $7,000 a year to $17,000 in an elevation unusual in Ontario politics for a man so young, Davis replaced Macaulay as second vice-chairman of the all-important Ontario Hydro-Electric Power Commission, which produces more than 90 percent of the electricity used in Canada's most heavily industrialized province. Concurrently Davis continued to serve as a member of the legislature. On October 26, 1962 Premier Robarts, who until then had held the education portfolio himself, appointed Davis Minister of Education, making him, at the age of thirty-three, the youngest minister in Ontario's history to hold so important a Cabinet post. Soon afterward, in the election of August 25, 1963, Davis stood for reelection from Peel Riding and won handily, defeating several opponents by more than 14,000 votes. He was reelected again on October 17, 1967, that time from Peel North Riding.

With an annual budget in 1963 of $400,000,000, the Department of Education is Ontario's largest public agency and the one most continually in the public eye. It has therefore often proved to be a stepping stone for those on their way up in the province's political life. Making the most of his opportunity, William Davis devoted himself to mastering and then managing the department's manifold and often controversial activities with a gusto and energy that won him the admiration of many observers and the reputation of being "Ontario's young dynamo." His administration was responsible, among other achievements, for the development of relevant new curricula and educational techniques in many fields, the introduction of educational TV programming, the elimination of racial segregation in the province's schools, and the establishment of a junior college program to provide various kinds of vocational and subprofessional training.

The already great influence and broad appeal that the education portfolio gave Davis was much enhanced after 1964, when he concurrently served as head of Ontario's new Department of University Affairs. While performing his official duties in both posts with impressive competence and imagination, Davis adroitly used the many occasions they provided, such as TV appearances, visits to schools, and addresses to parent, teacher, and student groups, to make himself one of the best-known officials of the Ontario government and one to whom most voters responded favorably. Meanwhile, in 1966 he served also as a member of Canada's delegation to the UNESCO conference in Paris, and in September 1967 he was elected chairman of the newly founded Council of Ministers of Education of Canada.

Davis' political ambitions soon began to extend beyond the Ontario Cabinet. In 1967 he was a serious contender for the leadership of Canada's federal Progressive Conservative party. But in August of that year, shortly before the party's leadership conference convened, illness forced him to withdraw his candidacy. He was also obliged for the same reason to turn down the proffered chairmanships of the party convention's policy committee and of the Tory thinkers' conference, which preceded the convention by several weeks. Late in 1970, however, when Premier Robarts announced his impending retirement from public life, Davis quickly cast his hat into the ring, along with five other candidates, and began conducting a vigorous campaign for leadership of the Ontario party organization. In the Canadian parliamentary system of government, that office carries with it the post of Premier of the province.

Running on his record of having made Ontario's educational system one of the most effective in North America, Davis closely identified with Robarts' programs and philosophy of government. But because of their associated big spending and high taxation, he risked voter disapproval. His youth and his stable, enterprising image stood him in good stead, however, and in a close vote at a special leadership conference on February 13, 1971 he defeated his adversaries to win control of the party. On March 1 he was sworn in as Ontario's eighteenth Premier and president of the Executive Council (Cabinet), at the salary of $20,000 a year. In accordance with traditional Canadian practice, he immediately pledged to submit himself and his government to the province's electorate for a vote of confidence, in a balloting scheduled for October 21, 1971.

At the helm of Canada's largest, wealthiest, and most industrialized province, Davis had to cope with a heritage of problems that had taxed the resources and ingenuity of the previous Conservative government and had caused many Ontario voters to conclude that the Tories, with their traditional reformist approach, were unable to deal with the pressing needs of the 1970's. As the October election drew closer, with Davis facing opponents from both the Liberal party and the radical New Democratic party, a long list of issues, all of which would be familiar to any United States voter, came under public discussion. Foremost among them were unemployment and inflation, but the list also included rising welfare costs, drug use, crime and law enforcement, environmentalism, the need for cheap and efficient rapid transit, and the domination of government through gigantic and unresponsive bureaucracies.

Advised by a highly skilled group of political, advertising, and media professionals, Davis ran a smooth and expensive campaign that made maximum use of television. Although he is not considered an exciting speaker, he gives an impression of steadiness and reliability that voters find compelling in a period of social and economic turmoil. Moreover, he had often displayed his willingness to talk with and listen to ordinary people and had demonstrated his practicality in not limiting his options by inflexible adherence to ideological labels.

The managers of Davis' campaign recognized that many Ontario voters were disenchanted with the Conservative party, which Barrie Zwicker in *Maclean's* (September 1972) described as consisting of "old fogies, young fogies, and a lot of rich people willing to contribute millions to run the Big Blue Machine that has kept Ontario Tory for more than a quarter of a century." For that reason they sought to present him as a nonpartisan statesman, to focus public attention on William Davis the man rather than on his party and its record and philosophy. At the same time voters were constantly reminded of the socialistic aspects of the New Democratic party's program and its commitment to radical change.

In a "smashing personal victory at the polls," as the outcome of the election was interpreted in the Toronto *Globe and Mail,* Davis received an overwhelming mandate from the electorate in October 1971. Besides retaining him in power, Canadian voters increased his party's strength in the 117-seat provincial legislature from sixty-eight to seventy-eight seats. Since the election, Premier Davis has taken some cautious steps toward reorganizing the government of Ontario, such as the amalgamation of certain departments under "super-ministers." Under his administration the province has enjoyed an upsurge in economic growth and a drop in unemployment. He also has begun, though in a gradual way, to deal with some of the province's other urgent problems. In particular, he gained considerable popularity, both in Ontario and elsewhere in Canada, for his introduction of legislation to control foreign-owned business firms operating in the province, for many Canadians are deeply concerned about the excessive influence that foreign corporations, and especially American corporations, have on their economy and domestic affairs.

During the past couple of years Canadian political commentators have busily speculated on Davis' future plans. They see him as a man climbing in Canadian politics and expect that he will someday make a bid for leadership of the federal Conservative party and for the federal Prime Ministership. Some observers have suggested in the press that he is circumspectly laying the groundwork for wider political appeal through his assertions of Canadian economic nationalism, through such alliances as the one recently formed with Premier Robert Bourassa of Quebec, and through his strenuous support of Conservative candidates in the national election in the fall of 1972.

William Davis holds honorary degrees from Waterloo Lutheran University, the University of Western Ontario, the University of Toronto, McMaster University, Queens University, Windsor University, and Ryerson Polytechnical Institute. He received the Greer Memorial Award of the Ontario Education Association in 1966 and the Award of Merit of the University of Toronto's Phi Delta Kappa chapter in 1967. His publications include *The Government of Ontario and the Universities of the Province* (the Frank Gerstein Lectures at York University, 1966), *Education in Ontario* (1965), *Building an Educated Society, 1816-1966* (1966), and *Education for New Times* (1967). He is a Freemason and belongs to the Kiwanis and Albany clubs. He attends the United church.

When he was training for a career in law in the early 1950's, Davis married Helen McPhee of Windsor, whom he had met at the University of Toronto. His first wife died in March 1962, and in January 1963 he married Kathleen Louise Mackay, a California schoolteacher and the daughter of an Illinois doctor. Now a Canadian citizen, she voted for the first time in the election of October 1971. She and Davis have a daughter, Margaret, called Meg. By his first marriage Davis is the father of four other children, Neil Grenville, Nancy Louise, Katherine Helen, and Ian Robert William.

Relaxing with his family at his summer home on an island in Georgian Bay, an adjunct of Lake Huron, Davis enjoys boating, softball, and touch football. Outside of Ontario, his favorite vacation spots are in Florida, of which he is an honorary citizen. His recreations include playing bridge and reading the novels of Helen Mac-

Innes and other writers of suspense stories. He smokes cigars and a pipe. A burly, powerful man whose build reflects his early exploits as a college athlete, as does a chronic back disorder, Davis stands five feet seven inches tall and weighs about 190 pounds. He has black hair tinged with steel gray. Answering a series of questions put to each of Canada's provincial premiers by *Maclean's* magazine in February 1973, Davis commented that if he were not in politics he would prefer more than anything else to be the general manager and coach of the Toronto Argonauts football team.

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DEBUS, KURT H(EINRICH) (dē'bōōs)

Nov. 29, 1908- Engineer; United States government official
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Unquestionably one of the world's foremost authorities on rocket launchings and launch facilities, Dr. Kurt H. Debus, who is director of the John F. Kennedy Space Center, has supervised both manned and unmanned American space flights for more than a decade. A veteran of Wernher von Braun's V-2 rocket team, Debus began directing ballistic missile tests for the United States Army shortly after World War II. By conceiving the ingenious vertical vehicle assembly installation and the mobile rocket launching equipment needed for the Apollo lunar landing missions, Debus hastened the successful completion of that program, and by bringing private companies into active partnership with the government through a competitive negotiation process, he revolutionized the aerospace industry and created an integrated team of highly skilled, dedicated, and enthusiastic workers. Under his energetic leadership, the United States, in 1958, took the first tentative steps into space with the launching of Explorer I. Eleven years later, on July 20, 1969, the astronauts of Apollo 11 landed on the moon.

Kurt Heinrich Debus, the son of Heinrich P. J. Debus, a merchant, and Melly (Graulich) Debus, was born on November 29, 1908 in Frankfurt am Main, Germany. A precocious and imaginative child, Debus was fascinated by speculative fiction. He credits one book—a science fiction novel describing a manned expedition to Mars—with arousing his interest in space exploration. "I was just learning to read in school," he recalled to Judy Hamilton for *Florida Accent* (October 8, 1972). "I must have read that book fifty times. It intrigued me all my life."

After completing his college preparatory work at the Liebig Oberrealschule where he was active in music, sports, and mechanical crafts, Debus enrolled at the Technische Hochschule in Darmstadt in 1929. Intending a career in aviation, he majored in engineering. In 1933 he obtained his B.S. degree in mechanical engineering and in 1935 his M.S. degree in electrical engineering. Four years later, on the acceptance in May 1939 of his doctoral dissertation on electrical surge voltages, he was awarded a Ph.D., *summa cum laude*. While still an undergraduate at the university Debus conducted research in cathode ray oscillography and directed scientific investigations of electrical networks. He became an instructor there in 1931, and in 1936 he was advanced to the rank of assistant professor (a post he held until 1943), teaching graduate courses in theoretical electricity techniques, high voltage theory, and engineering and measuring techniques. At the same time, he continued his research in thermodynamics, voltage surges, and electrical networks and, with other scientists, developed precision gauges.

When Hitler became interested in the military capabilities of Dr. Wernher von Braun's rockets in the late 1930's, the German high command selected the Technische Hochschule of Darmstadt to conduct research and development projects for the experimental rocket research center at Peenemünde, a small fishing village on the Baltic Sea. As a Darmstadt professor, Debus directed wind tunnel studies, perfecting the design of the rocket that in 1944 became the V-2 flying bomb. After repeated invitations, Debus visited the rocket testing and launching facilities at Peenemünde. Impressed by the scientific equipment of the complex and the technological expertise of von Braun's staff, he joined the rocket development team. "I joined against my will," he told Stuart H. Loory for a New York *Herald Tribune* profile (October 29, 1961). "It was the only way we could get materials to work at the university."

For several years he remained on the faculty, dividing his time between teaching and rocket research, and in 1942 he left Darmstadt for Peenemünde. There, first as an engineer and assistant to Dr. Ernst Steinhoff, director of the department of instruments, guidance, and measurement, and later as the flight test director, he developed instruments and techniques for missile guidance and control and for in-flight stress measurement. He also designed ground support equipment. The first of the more than 3,600 V-2 rockets directed at English and Belgian cities by Nazi engineers trained at Peenemünde was fired on September 7, 1944. The guidance system and launching machinery developed by Debus and his colleagues was so precise that the forty-six foot missile, capable of exerting 56,000 pounds of thrust and armed with nearly a ton of explosives, could be fired from any twenty-five foot square of level ground.

When Russian forces invaded northeastern Germany and came within 100 miles of Peenemünde in March 1945, Debus, von Braun, and other German scientists who preferred to surrender to the Americans, traveled in small groups to Allied-occupied territory. Years later, in an interview for *Today* (July 17, 1966), Debus explained his decision to reporter John McAleenan: "It was simply a matter of choosing whether to live under Communist rule or in a free society. We chose the latter because many of us knew first hand what it was like to live in Russia." With a number of his colleagues, Debus signed on with the United States Army's "Operation Paperclip" and agreed to continue his rocket research in the United States.

His first assignment, as deputy branch chief for missile guidance and control in the ordnance research division at Fort Bliss, Texas, was to improve the military's ballistic missile capability. From makeshift launching pads at the White Sands, New Mexico proving grounds, Debus fired captured V-2 rockets especially equipped with sensitive instruments for measuring high atmospheric conditions and for improving telemetric guidance and control systems. There was little coordination between the various missile development teams and virtually no integration of ideas. "We took the laboratory, the engineers and the rocket out into the field, cranked up the missile, fired it and then went home," Debus told John McAleenan. "Further on down the road, another team may have been doing the same thing."

When, in 1950, the United States Army decided to concentrate on the Redstone missile program, Debus was transferred to the Redstone Arsenal in Huntsville, Alabama. There, as von Braun's staff assistant in the rocket research and development division, he directed a large team of highly qualified civilians, many of whom were recruited from his Peenemünde staff. While working with the Redstone 200-mile range ballistic missile, Debus became convinced that a permanent missile guidance team attached to a permanent launch site with a down-range growth potential was essential to the success of the Redstone program. He selected the Joint Long Range Proving Grounds at Cape Canaveral, Florida and, in June 1953, established a base for Army launch operations, sharing a cramped Quonset hut with Air Force crews preparing Snark and Bomarc guided missiles for launching. Fifteen years later, at the informal tenth reunion of the successful launching of Explorer I, Debus described the Cape's primitive facilities to Kennedy Space Center employees. He remembered its deserted beaches, rotting piers, mosquito-infested marshland, dilapidated sea-front hotels, and shacks that "leaked every time it rained, and it rained often."

Debus, who had been appointed chief of the missile firing laboratory of the Army Ballistic Missile Agency in 1952, converted an abandoned oil derrick into a rocket service gantry and directed launches from a ground instrument complex housed in a trailer. In the next few years Army engineers under Debus' supervision constructed launch complexes for the Redstone, Jupiter, and Pershing ballistic missiles and for the Jupiter C, Juno I and Juno II test vehicles. Beginning with the first Redstone in 1953 and the first Jupiter in 1957, Debus' team fired eighty-three of those rockets, seventy of them successfully. Among the historic flights directed by Debus during the 1950's were the launchings of Explorer I, the first American earth satellite on January 31, 1958; Pioneer I, the first solar satellite on March 3, 1959; and rhesus monkeys Able and Baker, the first American space travelers, on May 28, 1959. In his interview with John McAleenan, Debus outlined the importance of the Explorer satellite: "We were late, but maybe it was better that way. We showed the world that America was not to be counted out. We fired imaginations, that have in turn fired a national space goal. And without this goal—we [would] have been in trouble."

KURT H. DEBUS

In an executive order issued in September 1959, President Dwight D. Eisenhower consolidated the nation's space exploration efforts under the civilian-controlled National Aeronautics and Space Administration. Debus was named launch operations director of the Marshall Space Flight Control Center at Cape Canaveral on July 1, 1960, and while in that post formulated a concept for launching heavier spacecraft capable of carrying a human being. On May 5, 1961 he conducted the first launching of an American astronaut, Alan B. Shepard Jr., who rode the space capsule *Freedom* 7 to a suborbital altitude of 115 miles. "When Al Shepard went up—and came back safely—that was the biggest day . . . ," Debus recalled to John McAleenan, "the day that has to be counted as the best."

Spurred by President John F. Kennedy's announced goal of landing a man on the moon within the decade of the 1960's, Debus designed a mobile launch complex for the Saturn/Apollo program. Launch complex 39, as the lunar launch pad was named, consists of a mammoth vertical vehicle assembly building capable of housing several upright Saturn V rockets and three 6,000-ton mobile launchers, complete with service gantries that transport the rockets to their firing pads. Constructed on Merritt Island, a few miles northwest of the original Cape Canaveral installation, the $1 billion complex was designed to facilitate pre-launch countdown checks and to permit the multiple launchings required by orbital rendezvous missions. Debus, whose responsibility for the rocket extends from countdown until the engines stop burning and control is transferred to the Johnson Space Center in Houston, devised three ingenious escape routes for the emergency evacuation of the capsules as well as contingency plans for the safety of Space Center personnel in the event of an explosion on the pad.

In 1963 Debus was appointed director of what is now called the John F. Kennedy Space Center. Although he once self-deprecatingly described himself as "just a plumber," Debus supervises a 100,000-plus-acre complex and a peak work force of some 26,000 skilled technicians. Believing that good management is merely a matter of common sense, he plans costs and budgets two or three years in advance, settles labor disputes, and incorporates components from dozens of outside contractors into an operative missile. To instill a sense of accomplishment in his workers, he holds weekly staff meetings, at which he patiently listens to their reports and suggestions. His office issues public information bulletins of space program developments that affect the local economy, and it supplies foreign governments with informational material in the belief that such "competence demonstrations" not only improve international relations but minimize the possibility of war. A lifelong ecologist who has "always loved nature," he encouraged Space Center employees to preserve the natural environment of Merritt Island, making it "useful to the people." In 1966 Debus initiated a special program that enables Kennedy Space Center and NASA dependents to view rocket launchings from a safe vantage point. The launch of Apollo 16, for instance, was witnessed by 2,641 accredited journalists, 7,531 distinguished guests of NASA, and over 28,000 members of the public.

Congressional disenchantment with the extravagantly expensive space exploration program, aggravated by the near tragedy of Apollo 13, brought about a severe cutback in NASA's budget, and the financial restrictions, coupled with public apathy, prevented the continuation of the manned Apollo program, originally projected to extend far into the 1970's. To rebuild public confidence in the space program, NASA shifted its priorities, announcing a plan to insure widespread technological, scientific, economic, and cultural benefits. The $2.6 billion Skylab, placed in earth orbit on May 14, 1973 and designed to accomodate three successive astronaut crews, was equipped to perform dozens of astronomical, photographic, and scientific experiments. In explaining Skylab's objectives to the press, Debus stressed the importance of demonstrating to "the man on the street that space can be of everyday use in solving such problems as pollution, locating resources and feeding the hungry. We must bring the benefits of space to man." To facilitate future space explorations and experiments at substantially reduced cost, work is progressing on the space shuttle, the first reusable space vehicle. The shuttle, which is expected to become operative in 1978, will be carried into space by a booster rocket and returned to land on a conventional runway. In Debus' view, the shuttle is invaluable, since it acts as an orbiting launch pad for satellites and space probes, a space station, and a ferry system for passengers and supplies.

In his interview with Judy Hamilton, Debus admitted that a lot of the excitement that accompanied the beginnings of the manned space program has faded. "There is very little left of that which used to be so much fun," he remarked. "Out in the field, working on a rocket on a beach all night long, and then finding the problem and solving it. . . that deep down happiness of working with the hardware—that is all lost." Nevertheless convinced that NASA has developed a feasible plan for exploring space while putting space technology to immediate use for mankind's benefit, he cites the educational and cultural uses of communications satellites and the ecological, meteorological, agricultural, and astronomical applications of scientific satellites. To solve the overpopulation problem, Debus suggests colonizing other planets, selecting Mars as the most "tolerable" of the planets. Most importantly, he sees space exploration as assuring the future of civilization. "The major results . . . may be a recognition that earth is a space ship that carries a limited amount of resources," he told Tait Trussel in an interview for *Nation's Business* (April 1973). "It is forcing international cooperation. It will require open societies. It has enormous sociological consequences."

On June 30, 1937 Kurt Debus married Irmgard Helene Brueckmann, a dental technician. They have two daughters—Sigrid Monika, now Mrs. William Northcutt, and Ute Irmgard. Debus stands just over five feet eight inches tall and weighs 165 pounds. He has gray hair, blue eyes, and deep scars on his left cheek, mementoes of the saber duels in which he indulged in college. For recreation, he swims and fishes near his canal-front Cocoa Beach home. "My only other exercise is running the lawn mower," he jokingly remarked to Stuart Loory. A stereo buff, he tinkers with his high fidelity sound system and listens to classical music, preferably Beethoven, Bach, or Brahms. Government regulations specify mandatory retirement at age seventy. Until that time, Debus told Judy Hamilton, he plans to continue as director of the Kennedy Space Center unless "the job gets too tough or I feel there is no further contribution I can make. . . . But as long as I feel I can be of real use, I will stay on."

Elected to the National Space Hall of Fame in 1969, Kurt H. Debus has received a number of other aeronautical awards and citations, among them the Frank A. Scott medal of the American Ordnance Association's missiles and astronautical division and the NASA Outstanding Leadership Award. In 1959, the year in which he became a naturalized United States citizen, he was awarded the Exceptional Civilian Service Medal, the Army's highest civilian decoration. An honorary member of the German Society of Rocket Technology and Space Flight, he received the Commander's Cross, Order of Merit, from the Federal Republic of Germany and the Hermann-Oberth Society honor ring in 1971. He holds honorary doctorates from Florida Technological University, Orlando; the Florida Institute of Technology, Melbourne; and Rollins College in Winter Park, Florida. Since 1962 he has been a member of the NASA management council for the Office of Manned Space Flight and the senior management council for the NASA Office of Space Science. A member of the board of governors of the National Space Club, he holds memberships in the American Ordnance Association, the American Rocket Society, the American Institute of Aeronautics and Astronautics, and the Instrument Society of America.

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DEBUSSCHERE, DAVE (de-bo͞osh'er)

Oct. 16, 1940- Basketball player
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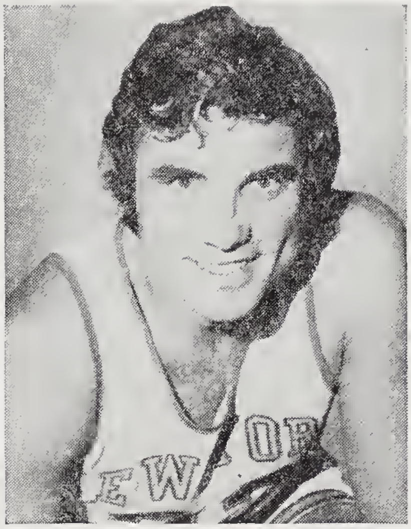
Dave DeBusschere, the brawny, brawling star forward of the New York Knickerbockers of the National Basketball Association, is moving over to the American Basketball Association and up to professional basketball's executive level, as owner Roy Boe of the New York Nets confirmed on May 30, 1973. Boe told a news conference that DeBusschere had signed on with his ABA team as general manager, effective June 1, 1974. In the interim the hard-working DeBusschere will provide the Knicks with one last season's worth of the rough, two-way playing that catalyzed their rise to the NBA championship. Before he joined the Knicks, in 1968, DeBusschere was player-coach with the Detroit Pistons. His most extraordinary display of versatility occurred at the beginning of his career, when he pitched for the Chicago White Sox baseball team in the summer while playing for the Pistons in the winter. As a player, DeBusschere averages about sixteen points and eleven rebounds (just a couple less than Willis Reed) a game.



DAVE DEBUSSCHERE

Dave DeBusschere was born on October 16, 1940 in the East Detroit district of Detroit, Michigan. He grew up on a quiet, tree-lined street in East Detroit and attended local Roman Catholic schools. Religious pictures shared wall space with athletic pennants in his small room on the second floor of the DeBusschere home, where he continued to live even after becoming a professional, until his marriage. "I was a skinny kid," he told Larry Merchant of the New York *Post* (May 6, 1970). "My father [a beer distributor] put a beer on the table and told me to drink it. I never had trouble with my weight after that."

At Austin High School, DeBusschere paced the baseball team to the city's Catholic championship with his pitching and the basketball team to the state championship with his shooting and rebounding. As an adolescent he also pitched for a sandlot team which won a national championship. At the University of Detroit he was ace hurler on the baseball team, which reached the NCAA tournament three times, and a twenty-four-points-per-game scorer for the basketball team, which played in two National Invitational Tournaments and one NCAA tournament.

When he graduated from college, DeBusschere signed a $15,000-a-year contract with the Detroit Pistons and a $70,000-bonus contract with the Chicago White Sox. As a rookie in the NBA, in 1962-63, he averaged twelve points a game. Pitching for the White Sox the following summer he won three games and lost four and had a good ERA, 3.11. Even then his potential for leadership was evident. "He was only twenty-two," a close friend, Nick Kladis, told John Devaney of *Sport* (May 1971), "but veterans like Nellie Fox, they liked being around him."

DeBusschere was unhappy when the White Sox demoted him to the minors—Indianapolis of the American Association, where he won twenty-five games with his fastball over a two-year period—and Piston owner Fred Zollner was unhappy that DeBusschere was playing baseball at all. Zollner made DeBusschere an offer he could not resist: a three-year, $125,000 contract as player-coach of the Pistons, with the stipulation that he give up baseball.

Under player-coach DeBusschere the Detroit Pistons won seventy-nine games and lost 143 in the 1965-66 and 1966-67 seasons. "Dave was a good coach," Piston general manager Ed Coil recalled recently, "but we were asking him to do too much: to be our high scorer among the big men, to be our best rebounder, to play the other side's highest scoring forward—all this and be the coach."

DeBusschere himself told Arthur Daley of the New York *Times* (April 13, 1969): "It was an impossible job, trying to play and coach at the same time, especially when most of the players are older than you are. When I returned to the ranks . . . I had no regrets. In fact, I was relieved. As coach I found that the players were bringing their problems to me and they became my problems, too. But as soon as I was back on my own again, I had my best season. I was scoring better, rebounding better, and doing everything else better." Actually, the best year of DeBusschere's career for scoring was his last as playing coach, 1966-67, when he netted 18.2 points per game; 1967-68 was his best for rebounds (1,081).

After Donnie Butcher succeeded DeBusschere as coach, the other players could not again accept Dave as just another teammate. "When Butcher took Dave aside for a talk," Ed Coil explained to John Devaney of *Sport* (May 1971), "they'd figure the coach and the ex-coach were talking about them." For DeBusschere, relief came on December 19, 1968, the day he was traded to the Knickerbockers for Walt Bellamy and Howard Komives.

That trade marked the beginning of the Knicks' rise from fifth place in the NBA's Eastern division. "I guess they give him credit because he was the last piece fitted into the whole," DeBusschere's wife has said. "Willis [Reed] wasn't comfortable playing forward, so when Dave came along Willis became the center and Walt [Frazier] went into a starting position and everything clicked. The whole team kind of jelled."

When DeBusschere arrived in New York the Knicks had a win-loss record of 18-17. They went on to win thirty-six additional games while losing only eleven to finish the 1968-69 season 54-28, just three games behind the Baltimore Bullets, the division leaders. The following year they won their first NBA title, defeating Los Angeles in the championship series four games to three. Reporting on the series in *Sports Illustrated* (May 18, 1970), Frank Deford wrote: "DeBusschere . . . is the best all-purpose player on the floor . . . the top overall performer. . . . He has done everything possible you could ask of a player." Deford quoted Bill Bridges, who was then playing for Atlanta: " 'There's not one other guy in this league who gives the 100 percent DeBusschere does, every night, every game of the season, at both ends of the court.' "

DeBusschere's tape-recorded diary of the Knick's first championship season was edited by Paul Zimmerman and Dick Schaap into the book *The Open Man* (Random House, 1970), the title of which alludes to a basic dictum of Knick coach Red Holzman: "Look for the open man." In the New York *Times Book Review* (April 4, 1971) J. B. Segal called the book "the best report" on "an unforgettable season," when an "unimaginable din . . . shook Madison Square Garden."

In 1970 the NBA's seven-team Eastern and Western divisions were reorganized into conferences, each with two four-team divisions. In 1970-71 the Knicks finished first in the Atlantic division of the Eastern conference but lost to Baltimore (Central division) in the conference finals. The following season they made it to NBA championship finals, where Los Angeles defeated them easily. (Reed was benched by tendonitis and DeBusschere was knocked out of the series early by a hip injury.)

As of the end of the 1971-72 season, DeBusschere had career totals of 8,074 rebounds and 11,513 points in 747 games. In six All-Star games he had scored an average of 16.8 points per game and snared 877 rebounds. In 1972-73 he averaged sixteen points a game and was named to the NBA's all-defense squad for the fifth straight year. While the contributions to the Knickerbockers' second championship season of Reed, Frazier, Bill Bradley, Phil Jackson, and the newly recruited Earl Monroe cannot be gainsaid, the glory was all DeBusschere's at the finish, when New York up-ended the Los Angeles Lakers in five games for the NBA title. Going into the fourth game of the series, the Knicks had a bare, one-game edge over the Lakers. In the first half of the fourth game DeBusschere's shooting gave the Knicks a twenty-one-point lead, but in the second half the Lakers rallied. In the final minute of play they were just two points away from overtaking the New York club, but DeBusschere sunk a basket and five free throws and the Knicks held on to win, 103-98. Now comfortably ahead of the Lakers, three games to one, they wrapped up the series by taking the fifth game the following day.

Roy Boe approached DeBusschere in April 1973, offering him the position of coach and general manager of the New York Nets. When DeBusschere agreed to become general manager but not coach, Boe signed Kevin Loughery, Dave's roommate when both were playing for the Pistons, for the coaching post. While Loughery handles the action on the court, DeBusschere will manage the overall development, organization, and promotion of the team from behind a vice-presidential desk in the Nets' front office. His ten-year contract calls for an annual salary of $75,000, less than half of what he makes playing for the Knicks ($200,000). His basketball salary is supplemented by income from his sideline occupations as stockbroker and television endorser of Clairol's "Great Day" hair dye. (At his wife's urging, he dyes his prematurely graying hair back to brown.)

"The thing that makes me think I'll be a good general manager is the same thing that made me think I could be a player," DeBusschere said at the news conference held on May 30, 1973. "I understand basketball and I'm a fair judge of talent. I'll have somewhat of a handicap next year but it will be fairly easy to adjust when I become general manager."

Meanwhile, he continued playing out his contract with the Knicks, giving his all as the team's "workhorse," as Phil Pepe described him in the New York *Daily News* (April 25, 1972): "He goes out and gets you the ball knowing that when you don't have the ball, you don't have a thing. Watching him collide with muscular bodies, all sinew and strength, all muscle and man, gives you an appreciation for his job."

The collisions result, season after season, in a wide variety of bruises, and they have left the six-foot-six, 235-pound forward with a slightly crooked nose. His face, with its deep-set, dark, penetrating eyes, has a fierce look on the court, but once the game is over his features relax and he becomes a cool appraiser of the action just past. In private life his manner is gentle.

Dave DeBusschere and his wife, Gerri, met when she was an airline representative based in Detroit. They were married in 1968. With their two children, the DeBusscheres live in Garden City, Long Island, New York, not far from Gerri's parents, during the season and in Detroit in the off-season. An attentive husband and father, DeBusschere spends much of his leisure quietly at home. After games in New York he and his wife usually get together with other team couples in Harry Stevens' restaurant in the Madison Square Garden complex. In Detroit the democratic-spirited DeBusschere still occasionally hangs out with his old buddies in a working-class bar in his native neighborhood. By his own description, he drinks beer "like water," and according to Larry Merchant of the New York *Post*, his consumption of six-packs is "an awesome sight." DeBusschere took up golf in 1972 and played in this year's Robert F. Kennedy Pro-Celebrity Tennis Tournament.

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DIXON, JEANE (L.)

1918- Seer; author
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Probably the best known person in the world today who professes to have extrasensory perception is the prophetic Jeane Dixon, whose amazingly accurate predictions of political events at home and abroad have earned her the epithet of the "Seeress of Washington." First widely publicized for her prophecy of President John F. Kennedy's assassination, Mrs. Dixon has been the subject of two best-selling books, *A Gift of Prophecy* (Morrow, 1965) by the syndicated columnist Ruth Montgomery, and *My Life and Prophecies* (Morrow, 1969), by Jeane Dixon, as told to René Noorbergen. Mrs. Dixon is herself the author of *Reincarnation and Prayers to Live By* (Morrow, 1970) and *The Call to Glory* (Morrow, 1972) and a syndicated daily newspaper column that casts up horoscopes for her readers, an art that she learned from a Jesuit priest in California.

JEANE DIXON

A devout Roman Catholic who believes that her prophetic ability has been bestowed upon her by God, Jeane Dixon keeps none of the money she earns from her books and lectures. Instead, she contributes it to her nonprofit Children to Children foundation. In private life she is the secretary-treasurer of James L. Dixon and Company, one of the largest real estate brokerage firms in the nation's capital.

Jeane L. Dixon was born Jeane L. Pinckert in 1918, shortly before the armistice that ended World War I, in a small Wisconsin lumbering town. She is the daughter of Frank Pinckert, a prosperous German who brought his bride, Emma Von Graffee Pinckert to the United States for their honeymoon and liked it so well that he decided to stay. After amassing a considerable fortune in lumber, Pinckert retired at the age of forty-five and moved his family to California. There he cultivated his interests in American Indians and nomadic gypsies and became a close friend of Luther Burbank, the horticulturist.

Jeane and her six brothers and sisters were reared in the aristocratic European manner with a governess and a German nanny they called "Mother Koosey." They received their early education at home, learning to speak German before they mastered English. Imbued by their devoutly religious parents with a sense of purpose in life, the Pinckert offspring were all encouraged to develop their talents. One of Jeane's brothers, Erny, became an All-American football player, and her younger sister, Evelyn, distinguished herself as an aviatrix.

When the Pinckerts moved to Santa Rosa, California, Jeane had already begun to reveal her psychic talents, although she was only a small child. As a toddler she asked her mother for a letter edged in black, which arrived a few days later with the announcement of the death of a grandfather in Germany. Shortly afterward she correctly predicted that her father would bring home a black-and-white puppy from a business trip, even though he had planned the pet as a surprise.

When Jeane was eight years old, her mother took her to visit a gypsy woman, who found in her palms unusual lines—notably a star of David on the left hand and a large star radiating in all directions on the right—that are considered by palmists to be the signs of a mystic. Declaring that Jeane had the gift of prophecy, the gypsy gave her a crystal ball. Mrs. Pinckert encouraged her daughter to exercise her strange perceptions, and soon family friends and even strangers came to seek her advice. Meanwhile the family moved to Los Angeles, when Jeane was about nine years old. There, as a high school student, she went horseback riding, attended polo matches, and took lessons to train her mezzo soprano voice. After high school graduation, she embarked on a theatrical career, appearing at the Hollywood Bowl as Mary Magdalene in *The Life of Christ* and as a lady-in-waiting in *A Midsummer Night's Dream.*

When Jeane was twenty-one she married James L. Dixon, who was then a partner with film producer Hal Roach in a successful Los Angeles automobile agency. Some twenty years her senior, Dixon had been a long-time family friend. "I've known since I was a little girl that I'd either marry him or become a nun," Mrs. Dixon told Jane Howard of *Life* (October 8, 1965). She nevertheless wavered during their courtship because Dixon, a Protestant, had been divorced. Their marriage finally took place in a San Diego Catholic church, sanctioned by an ecclesiastical dispensation.

After her marriage Jeane Dixon gave up her stage career. For a time she lived with her husband in Los Angeles, and then moved with him to Detroit, where Dixon, a specialist in automotive supplies, worked on defense projects. Beyond military age, after Pearl Harbor he volunteered as a government dollar-a-year man and was assigned by the War Department to Washington, where he handled real estate acquisitions for warehouses and depots.

During World War II, Jeane Dixon served the Home Hospitality Committee, organized by Washington society matrons to entertain servicemen, by doing "readings" for the GI's at parties. Gradually word of her ability to predict the future spread around Washington, and she began reading for legislators, diplomats, and other dignitaries. She even claims to have been invited twice to the White House for private consultations with President Franklin D. Roosevelt.

After the war, James Dixon opened his real estate firm, and Jeane went to work there not long afterward. The company handles residential and commercial properties and specializes in finding facilities for foreign embassies in Washington. Mrs. Dixon now heads the residential properties section.

While working full time, Mrs. Dixon still found the energy to continue her psychic life, and she fascinated Washington with her willingness to prognosticate—with striking accuracy—about politics and world affairs. With the sole exception of 1960, she predicted correctly the outcome of each Presidential election since at least as early as 1948, and her other forecasts included the Communist takeover of China, the merger of the AFL and CIO, the partition of India, the assassination of Mahatma Gandhi, and the death of John Foster Dulles.

But Mrs. Dixon did not gain nationwide attention until 1963, when her prediction of the assassination of President John F. Kennedy was borne out in national tragedy. As early as 1956 Mrs. Dixon was quoted in *Parade* magazine as predicting that a Democratic President, elected in 1960—a tall young man with blue eyes and thick brown hair—would die in office. (She contends that she actually told her interviewers that he would be assassinated, but they refused to print it.)

According to Mrs. Dixon, her prophecy was based on a vision she had had while praying in 1952. After Kennedy's election, people who remembered her forecast were struck by the President's resemblance to the man she described. Then, as November 22, 1963 approached, Mrs. Dixon reportedly tried in vain to warn the President, specifically urging him to cancel his trip to Texas; perceived that the assassin had a two-syllable name beginning with an O or a Q; and actually knew the exact day that Lee Harvey Oswald would commit the crime.

Ruth Montgomery, a newspaperwoman, had been publishing annual lists of Jeane Dixon's forecasts in her political column since 1952, and after Kennedy's assassination she decided to write a book on the Washington soothsayer she so much admired. The result was *A Gift of Prophecy: the Phenomenal Jeane Dixon,* an unabashedly worshipful biography that recounts hundreds of Mrs. Dixon's successful predictions about public and private figures. Although most reviewers dismissed the book for what one of them called its "sob-sister treatment," it made publishing history, selling nearly 3,000,000 copies in the William Morrow hardcover and Bantam paperback editions to become one of the top sellers of the 1960's.

A Gift of Prophecy made Jeane Dixon an international celebrity, in demand on the lecture circuit and besieged by some 3,000 letters a week imploring her advice. She had to hire five secretaries to cope with the mail, began filling a busy lecture schedule, and started a daily horoscope column for Newsday Specials that is carried by 300 newspapers. With the help of René Noorbergen she wrote a second best-seller, *My Life and Prophecies*, which picked up where *A Gift of Prophecy* left off, enumerating her predictions of the assassinations of Martin Luther King and Robert Kennedy as well as events in the lives of her friends.

Many critics are disturbed by what they consider her right-wing bias, especially evident in her tendency to blame most of the ills of the United States on the Soviet Union, including racial unrest, campus protest, and the assassinations of President Kennedy and Dr. King. Skeptics point out that many of her forecasts are so vague that they allow room for a multitude of interpretations. Of her specific prognostications that have come true, many seem to have been told either privately to friends or to public figures now dead, and thus cannot be verified. On the other hand, some of her public pronouncements have come startlingly true. In January 1968, for instance, at a Kentucky Fried Chicken convention in Miami, she prophecied that Robert Kennedy would be assassinated in California that June.

Not all of Mrs. Dixon's forecasts have been correct. She predicted, for example, that World War III would break out in 1958 over the issue of Quemoy and Matsu, that Walter Reuther would run for President of the United States in 1964, and that the Russians would land the first man on the moon. According to Helen Dudar of the New York *Post* (November 28, 1965) about 60 percent of the clairvoyant's annual year-end predictions over the past decade had come true.

Convinced that prophecy is God's handiwork, Mrs. Dixon believes that when her forecasts prove wrong, it means not that her signs and symbols were untrustworthy, but that she failed to interpret them correctly. Or it may simply indicate that a person may have changed his mind about a matter and thereby averted a predicted event. Many of her forebodings come from such psychic phenomena as telepathy or picking up a person's "vibrations." Other prophecies come to her through dreams or visions experienced while praying or meditating. To concentrate more fully, she sometimes uses her crystal ball—not the original one given to her, which was stolen many years ago, but a replacement.

In recent years Mrs. Dixon has become increasingly outspoken in her apocalyptic and prophetic vision of the age we live in. In *The Call to Glory: Jeane Dixon Speaks of Jesus* she exhorts America, "in the spirit of Isaiah, Elijah, or Malachi," to renounce its materialism and cynicism or prepare to face unspeakable disasters in the coming decades. She predicts a great war with Russia in the Middle East and then the battle of Armageddon against China. By around 2020, as she foresees it, the forces of Christianity will have won and the Second Coming of Christ will take place. But in the meantime the world will have been ravaged by nuclear war and pestilence and subjected to the rule of the Antichrist, who, she firmly believes, has already been born in the Middle East, on February 5, 1962.

Jeane Dixon has never accepted money for exercising her psychic gift. Instead she donates the proceeds to charity, in recent years to Children to Children, Inc., a foundation that she set up in 1964. Through that organization she hopes to build a $123,000,000 Jeane Dixon Medical Center for children in the Washington area.

The Dixons live in a large, Victorian-style town house in Washington, not far from their real estate office. The childless couple take in stray animals, which they restore to health before placing in other homes. Their permanent pet is a black and white cat named Mike the MagiCat, who lives in his own pagoda in their backyard. Blue-eyed and brown-haired, Jeane Dixon is a slight woman just under five feet tall. Most interviewers have described her as an attractive, serene-looking matron, although Marcia Seligson (New York *Times Book Review*, October 19, 1969) found her "glassy"-eyed and "spooky." The most remarkable part of her appearance is her palms, which are very wrinkled and aged-looking. Abstemious in her habits, Mrs. Dixon shuns coffee, tea, alcohol, and tobacco and eats mostly fruit, vegetables, and juices. Each morning upon arising she recites the Twenty-third Psalm and then attends Mass.

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DUBOS, RENÉ J(ULES) (dü-bôs')

Feb. 20, 1901- Microbiologist; environmentalist; educator; writer
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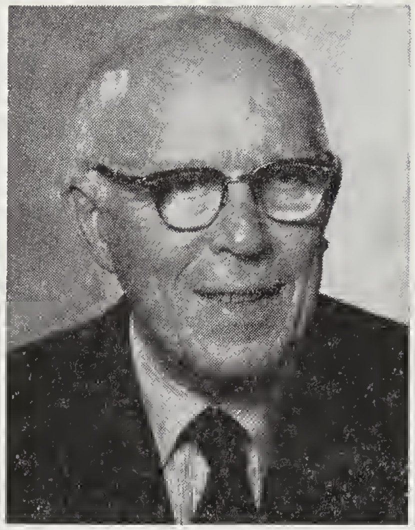
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1952.

In the thirty years that have passed since Professor René J. Dubos won worldwide fame as a microbiologist for his discovery of the first commercially produced antibiotic, the humanist has gradually emerged along with the scientist in his research, his interpretation of the direction of contemporary scientific investigation, and his involvement in causes of social welfare. Perhaps his foremost concern is the preservation of man's "humanness" by using technological advances to



RENÉ J. DUBOS

promote rather than destroy an ecologically sound environment. Dubos is the author of many books, both for the specialist and the layman, and for one of them, *So Human an Animal: How We Are Shaped by Surroundings and Events,* he shared a Pulitzer Prize in general nonfiction with Norman Mailer in 1969. Throughout most of his career Dubos has been associated with the Rockefeller University (formerly the Rockefeller Institute for Medical Research), of which he is now professor emeritus. In 1971 Dubos became director of environmental studies at the new State University of New York College at Purchase.

René Jules Dubos was born on February 20, 1901 in the French city of Saint-Brice-sous-Forêt to Georges Alexandre and Adeline Madeleine (de Bloedt) Dubos. He grew up in the small agricultural villages of the Ile-de-France, north of Paris. At the age of ten, he contracted rheumatic fever, and over the next seven years, while restricted in physical activity, he cultivated a habit of meditating. *Essay on the Fables of La Fontaine,* by Hippolyte Taine, which he read at fifteen, had a lasting effect on him. Taine's thesis that the spirit of the fables can be accounted for in terms of the landscape where the author lived made Dubos aware of the influence of environment on an individual's development.

Just a few months before the outbreak of World War I, René Dubos' father bought a butcher store in Paris. When he was called into military service, his wife and son ran the shop together, but they were not prosperous. A ten-minute walk from his drab surroundings, however, took the boy into neighborhoods where he was exposed to a great diversity of cultural experiences. Dubos completed his high school education at Collège Chaptal in Paris in 1919. The death of his father from a head wound suffered in battle and his continuing obligation to his mother meant that he could not go to the university to study history, as he preferred. He enrolled at the Institut National Agronomique, where with the aid of scholarships he majored in science and obtained his B.S. degree in 1921. During that year he was drafted into the French Army as an officer trainee, but received a medical discharge in 1922 because of a mild recurrence of rheumatic fever. He then traveled to Rome, Italy to become assistant editor of a scientific journal, published by the International Institute of Agriculture, a position he held from 1922 to 1924.

It was in Rome in 1922 that Dubos experienced an insight that shaped much of his future professional life. As recounted by John Culhane in the New York *Times Magazine* (October 17, 1971), Dubos found in a French journal a semi-popular science article by a Russian bacteriologist named Sergei Winogradsky. The article contended that soil microbes should be studied in their own environment, not in pure cultures grown in a laboratory. The idea that microbes may have a different life history under natural rather than artificial environmental conditions struck Dubos so forcefully that he decided to become a bacteriologist. "This is really where my scholarly life began. I have been restating that idea in all forms ever since," Dubos was quoted as saying in the *Times Magazine* article.

Attracted to the United States by his feeling for adventure and vision of unlimited opportunity, Dubos earned money for his passage by translating books and guiding tourists around Rome. In 1924, aboard a ship bound for New York, he met by chance one of the foreigners to whom he had served as a guide, Dr. Selman A. Waksman, head of the soil microbiology division of the New Jersey State Agriculture Experimental Station at Rutgers University. With Waksman's introduction, he became a research assistant in soil microbiology and an instructor in bacteriology at Rutgers. At the same time he worked toward his Ph.D. degree, for which he wrote a dissertation on the way that different soil organisms living in different environments decompose cellulose. His study revealed to him the wide range of biological activity that similar microbes have in different environments, an observation he has extended to considerations of many ecological controversies of today.

A few months after he had earned his Ph.D. degree in 1927, Dubos became a fellow of the department of pathology and bacteriology at the Rockefeller Institute for Medical Research, which since 1965 has had the name of the Rockefeller University. The successive positions that he held at Rockefeller were assistant, from 1928 to 1930; associate, from 1930 to 1938; associate member, from 1938 to 1941; member, in 1941-42 and from 1944 to 1956; and member and professor, from 1957 to 1971.

During his first three years at the institute Dubos was engaged in a search for a substance that would decompose the protective envelope that protects bacteria causing lobar pneumonia. Among Dubos' heroes in science is Louis Pasteur, who had maintained that in some form or another energy exists to break down or decompose any organic substance. With that idea in mind, Dubos turned to swamp soil as the possible source of a substance that would destroy the coat surrounding lobar pneumonia bacteria. He finally isolated the specific enzyme, produced by swamp bacteria, that accomplished the task and allowed the body's natural defenses to attack the pneumonia germ directly. Dubos' discovery, made in 1930, verified his theory that soil bacteria were a source of therapeutic agents and spurred his search for other microbes that might produce anti-infectional agents.

In an experiment with soil dug from the yard of the Rockefeller Institute, Dubos watered his samples of earth daily with strains of germs that were often deadly to man. He found that after several months a pinch of the soil destroyed colonies of the same virulent germs. Later he discovered that a strain of soil microbes, *Bacillus brevis,* had adapted to a new food source and consumed the deadly germs fed daily to the soil. That reaction underscored Dubos' conviction that organisms responding to natural environmental conditions and changes produce a far wider range of behavior and adaptation than those raised artificially by traditional laboratory methods. The active substance that destroyed the virulent germs was isolated in 1939 and named tyrothricin. Further research showed that tyrothricin actually contains two potent antibiotics, called gramicidin and tyrocidine, which are effective against staphylococcus, pneumococcus, and streptococcus germs, but unfortunately also destroy red blood cells. They were the first antibiotics to be commercially produced and were especially used as externally applied medications. Gramicidin is still sometimes used topically for otitis externa, upper respiratory tract infections, and other maladies.

Dubos' demonstration that bacteria can produce substances directly effective against disease germs spurred a widespread hunt for antibiotics derived from sources in natural environments. The announcement of tyrothricin's discovery prompted the investigation of therapeutic properties claimed for penicillin, found in a mold ten years earlier, in 1929, by Alexander Fleming, led Dubos' former teacher Dr. Selman Waksman to isolate streptomycin from soil microbes, and encouraged other researchers to discover the broad-spectrum tetracyclines in the late 1950's.

In 1942, during World War II, Dubos left the Rockefeller Institute to become George Fabyan Professor of Comparative Pathology and professor of tropical medicine at Harvard University Medical School. Two years later he returned to Rockefeller to begin research dealing with the cultivation of tuberculosis bacilli, an endeavor his associates believe was linked to his first wife's death from tuberculosis in April 1942. Researchers were plagued by the fact that raising tuberculosis bacilli in the laboratory often modified the microbes to such a degree that they no longer behaved like infectious bacilli in man. Discoveries, therefore, about the nature of laboratory-raised bacilli, and experiments involving them, did not necessarily apply to those strains that infected man.

By 1947 Dubos had developed a method of raising tuberculosis bacilli in large quantities and with a rapidity that gave them little chance to mutate or alter their physiological characteristics. Included in his method was the addition of a common detergent "Tween 80" into the culture medium. With quantities of tuberculosis bacilli identical to those infecting man available for experiments, researchers made several outstanding discoveries. They found that two types of tuberculosis exist, one virulent and one nonvirulent, and once able to produce experimental tuberculosis in mice, went on to perfect the BCG vaccination common today. His investigations in the postwar period also gave Dubos the chance to study the significance of hereditary, nutritional, physiological, social, and even psychological factors influencing susceptibility to tuberculosis infection. From that time on his interest in the relation of environment to health and the effects of changing environments on man's physiology came to dominate his scientific and personal interests.

As a prominent spokesman for humanistic biology as well as ecological sanity, in December 1964 Dubos criticized present-day biology as almost irrelevant to the study of the true nature of man, charging that current scientific attitudes have discouraged the study of long-range biological problems and that deep-rooted biological characteristics that condition all aspects of human behavior have been slighted by biologists for the last forty to fifty years. One consequence of the neglect of long-range study of man, Dubos pointed out in 1966, was lack of basic research in the influences on children of their early environment. He maintained that medical aid given to underdeveloped countries was wasted because medical problems were caused by deprivation in infancy that had an irreversible effect and left the victims defective, in one way or another, throughout their lives.

The theme that Dubos has steadily amplified throughout his career, that organisms develop their highest potential in a favorable environment, has led him to become a strong antagonist of ecological pollution and a prophet who warns that the ill effects of such pollution may not be apparent for decades to come. Among the specific substances he deems environmentally dangerous are the enzymes commonly used in laundry detergents. Those enzymes are produced by *Bacillus subtilis,* a type of microbe similar to the *Bacillus brevis,* from which Dubos had isolated tyrothricin in 1939. Long before consumers became aware of any danger, Dubos cautioned the American Association for the Advancement of Science's committee on environmental alteration that the toxic properties of *Bacillus brevis* might appear in laundry detergents using enzymes. His own experiments proved the suspicion that commercially prepared laundry detergent enzymes can destroy red blood cells, cause them to clump together, often stimulate allergic reactions, and contain possibly dangerous antibacterial properties. Dubos has decried permitting the use of enzyme detergents as "criminally stupid," according to the *New Yorker* (January 16, 1971).

Since 1971, when he became professor emeritus at the Rockefeller University, where he maintains an office and a small laboratory, Dubos has divided much of his time between two new positions—university professor and director of environmental studies at the State University of New York College at Purchase and adviser to Richmond College of the City University of New York. In the latter post he has been working with a group of Staten Islanders to achieve integration between the community of Richmond and the college.

The many books Dubos has written show how his interest in environment gradually developed from a bacterial to a humanistic and social context. He became increasingly eager also to make his ideas accessible to the average layman. Various facts of Dubos' work with bacteria were presented in *Bacterial Cell in its Relation to Problems of Virulence, Immunity, and Chemotherapy* (Harvard Univ. Press, 1945); *Bacterial and Mycotic Infections of Man* (Lippincott, 1948); and a later book, *The Unseen World* (Oxford, 1962), for which he received the Phi Beta Kappa award in 1963. Pasteur was the subject of two of his more popular books, *Louis Pasteur, Free Lance of Science* (Little, 1950) and *Pasteur and Modern Science* (Doubleday, 1960). He wrote a nontechnical account of tuberculosis in collaboration with his second wife, Letha Jean Porter Dubos, *White Plague; Tuberculosis, Man, and Society* (Little, 1952). His humanistic views of science and its role in society were developed in *Mirage of Health; Utopias, Progress, and Biological Change* (Harper, 1959); *The Dreams of Reason; Science and Utopias* (Columbia Univ. Press, 1961); *The Torch of Life; Continuity in Living Experience* (Simon and Schuster, 1962); *The Cultural Roots and the Social Fruits of Science* (Univ. of Oregon, 1963); *Health and Disease,* written with Maya Pines (Time, 1965); and *Man, Medicine, and Environment* (Praeger, 1968).

Both *Man Adapting* (Yale Univ. Press, 1965) and *So Human An Animal* (Scribner, 1968), for which Dubos won a Pulitzer Prize, explored the close interrelationship between environmental conditions and the physical, mental, and spiritual development of mankind. Reiterating the call to action of those and other books, Dubos wrote *Reason Awake: Science for Man* (Columbia Univ. Press, 1970) in recognition, as he explained, of "the urgent need to correct the social absurdities and monstrosities that result from the mismanagement of scientific technology." In *A God Within* (Scribner, 1972) he argued from the premise that "man can manipulate nature to his best interests only if he first loves her for her own sake." *Only One Earth: The Care and Maintenance of a Small Planet* (Norton, 1972), which he wrote with Barbara Ward, is an interpretative background study of environmental interrelationships and the need for concerted planning on a world scale, a report commissioned for the U.N. Conference on Human Environment, held in 1972.

So powerful is man's adaptability that what alarms Professor Dubos is not the danger of his extinction, but rather the degeneration of human life, which may be worse than extinction. In an article for *Life* (July 24, 1970) he summed up the message of several of his books and lectures: "It is not man the ecological crisis threatens to destroy but the quality of human life, the attributes that make human life different from animal life. . . . What we call humanness is the expression of the interplay between man's nature and the environment, an interplay which is as old as life itself and which is the mechanism for creation on earth."

Among Dubos' many awards and honors are the Phillips Memorial Award of the American College of Physicians (1940), the Lasker Award of the American Public Health Association (1948), the Trudeau Medal of the National Tuberculosis Association (1951), the Scientific Achievement Award of the American Medical Association (1964), the Arches of Science Award of the Pacific Science Center (1966), and the Institute of Life $50,000 prize (1972). He holds honorary degrees from the universities of Rochester, Harvard, Liège, Rutgers, Paris, Rio, Yeshiva, Alberta, Pennsylvania, California, St. John's, Wesleyan, Sherbrooke, Loyola, Clarke, and from University College in Dublin, the New School for Social Research in New York City, and L'Académie de Lille in France. Among the colleges which also awarded honorary degrees to Dubos are Dartmouth, Colby, Kalamazoo, Williams, and Bard. Dubos is also a member of many prominent organizations, including the Academy of Sciences, the American Philosophical Society, and the Century Association. He has been an editor of the *Journal of Experimental Medicine,* a publication of the Rockefeller University Press, since 1946, and in 1970 President Richard M. Nixon appointed him to the Citizens' Advisory Committee on Environmental Quality.

René J. Dubos, who still speaks with a French accent, became a naturalized American citizen in 1938. On March 23, 1934 he had married Marie Louise Bonnet, who died in 1942. His second wife, the former Letha Jean Porter, whom he married on October 16, 1946, was a laboratory technician. Interviewing Dubos for the New York *Times Magazine* article, Culhane found him to be "a nimble 6-footer whose blue-green eyes still, in spite of all the hours at the microscope, sparkled with animation." He is tanned, rosy-cheeked, slim, and energetic. His home is an eighty-eight-acre retreat in the Hudson River valley at Garrison, New York. There he has a vegetable garden and with his wife works at landscaping, having planted more than a thousand hemlocks, pines, and oaks during the past twenty-five years.

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DUERK, ALENE (BERTHA) (dûrk)

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R. ADM. ALENE DUERK

The first woman to achieve flag rank in the United States Navy is Alene Duerk, named a rear admiral in 1972. Admiral Duerk joined the Navy thirty years ago and became head of the Navy Nurse Corps in 1970. As administrator of the corps she directs 2,300 servicewomen in thirty-nine Navy hospitals and numerous dispensaries around the world. As admiral she at least symbolically represents all Navy women, including those in the Waves and the Supply Corps. The majority of Navy women were restricted to seaman rank until 1948, when the women's auxiliaries became integral parts of the Navy with the passage of the Women's Armed Services Integration Act. Star rank is shared with Admiral Duerk by four women generals in the United States Army and two in the Air Force.

Alenc Bertha Duerk's roots are in rural German-American Ohio. The Admiral was born in Defiance, Ohio on March 29, 1920 to Albert John Duerk, who died of tuberculosis when she was four, and Emma Katherine (Dietsch) Duerk, now Mrs. Herman Zachrach. She was raised in Defiance and on her grandparents' farm in the village of Holgate, Ohio, where her mother still lives in the family's 125-year-old frame farmhouse.

Miss Duerk and her younger sister, now Mrs. Evelyn Granzow, were imbued by their mother with self-reliance. "She raised us to be independent and have a career so that the same thing wouldn't happen to us that happened to her when my father died . . . ," the Admiral told Anthony Mancini of the New York *Post* (May 6, 1972). "She felt too dependent and helpless."

In the interview with Mancini, the Admiral said that she decided on a career in nursing because she "wanted that person-to-person contact you get when you're taking care of people as a nurse." After graduating from high school, she took a diploma in nursing at the Toledo (Ohio) Hospital School of Nursing, in 1941. Commissioned an ensign, she served as a World War II Navy nurse stateside and on the hospital ship *Benevolence* in the Pacific.

In an article on Admiral Duerk in the Navy publication *All Hands* (July 1972) Robert Neil wrote: "Looking back, she says it seemed highly improbable in the early days of her Navy career that a woman in the corps, or any woman for that matter, would achieve flag rank. Although there was one captain, lieutenant commander was the highest rank to which most women in the Nurse Corps could aspire. Four stripes were not frequently seen on a woman's sleeve."

After the war, while remaining in the Naval Reserve, Miss Duerk studied for a B.S. degree at the Frances Payne Bolton School of Nursing at Western Reserve University. She received the degree in 1948. The Navy mustered her back to active duty during the Korean conflict, in 1951, and two years later she transferred from the Naval Reserve to the regular Navy.

Duerk was nursing instructor at the Portsmouth (Virginia) Naval Hospital until 1956, when she became Interservice Education coordinator at the Philadelphia Naval Hospital. With her assignment to the Chicago Naval Recruiting Station as nurse programs officer in 1958, she was promoted from lieutenant to lieutenant commander, and four years later she advanced to the rank of commander.

After a year as charge nurse at the United States Naval Station Hospital in Subic Bay, the Philippines, Duerk was assistant chief nurse at the United States Naval Hospital in Yokosuka, Japan, in 1962 and 1963. She was senior nurse corps officer at the Long Beach (California) Naval Station Dispensary from 1963 until 1965, when she began a year's duty as director of nursing at the San Diego Naval Hospital Corps School. In May 1966 she went to Washington, D.C. as assistant for nurse recruitment in the Department of Defense, and in February of the following year, she became assistant head of nurse placement liaison in the Bureau of Naval Personnel. On July 1, 1967 she attained the rank of captain.

Captain Duerk was chief of nursing service at Great Lakes Naval Hospital for two years, until

May 1970, when she became director of the Navy Nurse Corps. In the latter capacity—which she retains as admiral—she makes annual visits to naval installations at which nurses are stationed in addition to her administrative duties in Washington.

Along with forty-nine men, Captain Duerk was nominated for flag rank on April 27, 1972. Vice Admiral George M. Davis, the Navy Surgeon General, expressed elation over the nomination, for putting "a visible representative of women" in the Navy's highest echelon. Like Davis, Captain Anna M. Byrnes, Miss Duerk's staff member in charge of recruitment, expected her boss's elevated status to help attract more women into the service. "They can see that the sky's the limit now," she told a profile writer for the New York *Times* (April 28, 1972).

The Rear Admiral-designate had a similar reaction, as she indicated in her interview with Anthony Mancini of the New York *Post:* "Being the first of anything has its responsibilities. I'm more than an officer. I'm a symbol, for women in the Navy and the military. Women thinking of careers like mine can know that . . . the ultimate is possible." She said she had but one regret about her promotion: that Captain Sue Dauser, the Navy's first woman commissioned officer, did not live to see it. "She is really the woman I admired most in life," Duerk told Mancini. "She guided the Nurse Corps through World War II." Captain Dauser died in March 1972.

After Duerk's confirmation as admiral, Robert Neil wrote in his article on her in *All Hands:* "Admiral Duerk undoubtedly will be called upon to represent the Navy at many public occasions—more than she graced as captain. In her new rank she sees herself as representing all Navy women, and in this capacity she must be prepared to answer any and all questions concerning women in the Navy, not just questions concerning the Nurse Corps.... Admiral Duerk believes that her new rank will not only add new duties for her, but she also expects that it will aid her to discharge her continuing duties more efficiently and authoritatively."

No militant feminist, Alene Duerk sees her promotion not as an effect of women's-liberation pressure but as "a natural thing": "Women have simply been moving into positions of responsibility." In an Associated Press dispatch published on May 1, 1972, John R. Skinner quoted her as saying that she "would have been very happy as a housewife" if that had been her "fate."

Alene Duerk is five feet eleven inches tall and has, according to reporters, an "easy smile," a "relaxed manner," and a "sort of homespun country charm." The Admiral, who has a reputation for orderliness, told the writer of the New York *Times* profile that she has long believed in "organization of life and thought." A member of her staff has testified that she is "very approachable—she doesn't stand on ceremony." The staffer told the writer of the New York *Times* profile, "She creates the atmosphere that makes it very easy to do your work," and the *Times* reporter described her as "a straightforward, easy-going nurse more given to 'reasoning' with people than hounding them." The reporter quoted the Admiral as saying that "you don't really gain anything" through harsh discipline: "The example that I set and the leadership that I have should be so strong that people want to follow it, want to please, want to do." Her easy-handed, permissive approach is usually effective. "But I can be strict too," she said in the *Post* interview. "Especially when I've given people enough chances and they don't measure up."

The Admiral described her home in Alexandria, Virginia in the A.P. interview: "It's filled with my things, souvenirs that I've bought over the years. I enjoy a small yard that I have. I like to fool around in my flower beds. I really like to cook but I don't have much time." In the interview with Mancini of the *Post* she said, "I work hard in the garden. I read a lot. I like the theatre when I have the time." Much of her spare time is spent visiting her mother in Holgate, Ohio. She makes the trip to and from Holgate by car, usually doing the driving herself. Her retirement, originally set for May 1974, may be postponed now that she is an admiral. She has no retirement plans, "except to rest, think, do what I want when I want to."

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EAGLETON, THOMAS (FRANCIS)

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Accustomed to political "firsts" as the youngest man to hold four increasingly important and powerful elective offices in his home state, Missouri Senator Thomas Eagleton became in 1972 the first Vice-Presidential nominee in American history ever to withdraw from candidacy. The liberal and socially conscious Eagleton was handpicked by the Democratic Presidential candidate, Senator George S. McGovern, and confirmed by a youthful convention of students, feminists, blacks, Chicanos, antiwar activists and a handful of party regulars. During his eighteen-day candidacy the Senator went "from anonymity to notoriety in a shockingly brilliant way," as he later remarked to the press. Forced to resign because of alleged mental instability, Eagleton quickly recovered from the debacle to become, according to Shana Alexander in her *Newsweek* column of November 13, 1972, "the man who turned defeat into victory, humiliation into triumph, liability into asset, mental instability into immense political clout."

The second son of Mark David and Zitta Louise (Swanson) Eagleton, Thomas Francis Eagleton was born in St. Louis, Missouri on September 4, 1929. Of Irish immigrant ancestry, Mark Eagleton was a prominent St. Louis attorney who specialized in workmen's compensation cases, and a moderately successful local politician. He won the presidency of the police board and the board of education but failed in his bid for the Democratic mayoral nomination. Determined to instill excellence in his sons, he enrolled both boys in school at age four, prescribed annual summer school sessions, and hired special tutors in national and international affairs and in public speaking to augment the regular curriculum of the fashionable St. Louis Country Day School.

In the Eagleton household, dinner conversation revolved around current events and politics. "I became fascinated," Eagleton recalled to an interviewer for a *Time* magazine profile (July 24, 1972). "The way other kids wanted to be farmers or firemen or cowboys, I wanted to be a politician." In 1940 Tom Eagleton accompanied his father, a Missouri delegate pledged to Wendell Willkie, to the Republican National Convention in Philadelphia and, six years later, to Fulton, Missouri, where he heard Winston Churchill's memorable "Iron Curtain" speech. "He's been handtailored for [high elective office] by his father," Dr. Hugh Johnson, Eagleton's history teacher at the Country Day School, told Washington bureau correspondent Clark Hoyt of the Knight Newspapers for an article published in the New York *Daily News* on July 30, 1972. "Like Winston Churchill's mother, [Tom Eagleton's] father left no stone unturned along the way."

The "Jim Farley" of his class at Amherst College, Eagleton put his interest in politics to practical use in managing campus campaigns. On taking his B.A. degree, *cum laude*, in 1950, he studied at Oxford University for three months before entering Harvard Law School in the fall of that year. An excellent student at Harvard, Eagleton was an editor of the school's prestigious *Law Review*. To prepare himself further for a career in politics, he studied speech at Northwestern University after earning his LL.B. degree, *cum laude*, in 1953.

Joining his father's St. Louis law firm, Eagleton became assistant general counsel to Anheuser-Busch, Inc., the mammoth St. Louis-based brewery, in 1953. Three years later, acting on the advice of a local Democratic leader, Eagleton entered the Democratic contest for St. Louis circuit attorney, handily defeating his opponents to become, at twenty-seven, the youngest circuit attorney in St. Louis history. In that post, Eagleton denounced wiretapping as a "dirty business," supported legalized parimutuel betting, and urged penal reforms. In four years in office he trimmed the huge backlog of cases by two-thirds. Elected state attorney general in 1960, Eagleton condemned capital punishment, championed consumer protection and, anticipating the Supreme Court, ordered court-appointed lawyers for impoverished defendants in serious misdemeanor cases.

THOMAS EAGLETON

In 1964 Eagleton became Missouri's youngest lieutenant governor. Describing his tenure to Lake County, Missouri, Democrats in the fall of 1972, Eagleton characterized the post he held "with great anonymity for four years" as having "absolutely no responsibilities or duties . . . and there in the resplendent dining room of the governor's mansion, I had a peanut butter-and-jelly sandwich." Chafing at the inactivity, Eagleton determined to run for the United States Senate and entered the Democratic primary in 1968. Aided by seasoned volunteers from Senator Eugene McCarthy's Presidential campaign, Eagleton defeated incumbent Senator Edward V. Long and millionaire industrialist W. True Davis, polling 37 percent of the vote.

In televised debates with his conservative Republican opponent, Representative Thomas Curtis, an eighteen-year veteran of the House, Eagleton called for a draft lottery, additional funds for education and housing, expanded East-West trade, strong gun control legislation, and an unconditional halt to the bombing of North Vietnam. Despite his liberal platform, Eagleton carried the usually moderate state, combining 60 percent of the urban vote and nearly 100 percent of the black vote to defeat Curtis by just under 35,000 votes for a plurality of 51.5 percent. A jubilant Eagleton announced, as quoted in *Time* magazine (July 24, 1971): "I want to be regarded as a great United States Senator. I'd like to be re-elected three terms, acquire some seniority, get some good committees and hear James Reston or David Brinkley say some day, 'He's a pretty good Senator. He works hard at it.'"

When Senator Long resigned on December 27, 1968 to give the newly elected Senator more seniority, Eagleton, by appointment of Missouri Governor Warren E. Hearns, immediately took office, becoming eighty-eighth in the Senate seniority list. As chairman of the Senate District of Columbia Committee's fiscal affairs subcommittee, Eagleton offered a bill restoring appropriations cut from the district's fiscal 1970 budget and urged home rule for the capital. A longtime opponent of the Vietnam war, the freshman legislator cosponsored a Senate resolution, issued October 8, 1969, requesting political reform of the Saigon government within sixty days as a prerequisite to continued United States economic and military assistance. An ex-officer in the United States Naval Reserve, Eagleton led the unsuccessful floor fight against General Motors' expensive main battle tank, arguing that advances in antitank defenses had made the tank virtually obsolete. During his first year in office, Senator Eagleton voted against the Nixon administration 45 percent of the time.

As the United States became more mired in the war in Southeast Asia, Eagleton grew more impatient with the administration's defense policies. He approved the Cooper-Hart amendment barring deployment of the Safeguard antiballistic missile system, contrasting the ABM vote with President Nixon's veto of "inflationary" education and housing bills. Convinced that the Nixonian formula of Vietnamization and de-escalation of American military participation was leading to a wider war in Indochina, Eagleton supported the Hatfield-McGovern amendment calling for a "firm, final and public" withdrawal date and sponsored moves to restrict a President's war-making powers by guaranteeing Congressional access to all privileged information and decisions that could result in war.

In domestic affairs, Eagleton supported tough drug control legislation, increased federal funding for demographic research and population control, and federal grants to the states to provide nutritious meals for the elderly poor. He approved no-fault automobile insurance, the use of highway trust funds to improve rail and mass transit facilities, and a more equitable tax structure. In testimony before the Senate Appropriations Committee, he accused the Nixon administration of neglecting educational programs. A member of the Senate Public Works Committee's subcommittee on air and water pollution, he conducted hearings on the implementation of the Clean Air Act amendments that he had helped to draft. On February 17, 1972 Eagleton produced evidence, contested by the Nixon administration, to support allegations of a Nixon veto, through his Office of Management and Budget, over state air quality plans submitted to the Environmental Protection Agency. In mid-1972 Eagleton's voting record was rated at 90 percent by the liberal Americans for Democratic Action, while the conservative Americans for Constitutional Action measured it at near zero percent.

On July 13, 1972, the day after Senator George S. McGovern was nominated to head the Democratic party ticket in 1972, exhausted McGovern staffers met to suggest candidates for the Vice-Presidency. Taking into consideration such vote-getting factors as labor connections, ethnic background, religious affiliation, and geographical balance, the aides compiled a list of approximately two dozen acceptable candidates, among them Senators Edward Kennedy, Walter Mondale, Birch Bayh, and Gaylord Nelson, Wisconsin Governor Patrick Lucey, Mayor Kevin White of Boston, CBS News anchorman Walter Cronkite, and Senator Tom Eagleton. The last named, according to McGovern's campaign director Gary Hart in his *Right From the Start* (1973), was a "last-minute entry put on primarily because he was Catholic, urban, and an unknown from a border state." Originally a Muskie supporter, Eagleton had impressed McGovern's staff when, defying Governor Hearns, head of the Missouri delegation, he voted to seat the disputed McGovern delegation from California.

Although he was not McGovern's first choice as a running mate, Eagleton was selected after a cursory check of his background. McGovern aides, learning that Eagleton had been hospitalized for "fatigue and exhaustion," questioned one of Eagleton's administrative assistants. Satisfied that it had not been "serious," one staffer suggested that the illness could be turned into a campaign asset by promoting Eagleton as an "energetic campaigner," who once "campaigned [himself] right into the hospital." Politically, McGovern and Eagleton complemented each other. Although Eagleton disapproved of busing to achieve racial balance in areas with *de facto* segregation, both supported strong welfare programs, and both men were doves on the issue of the war in Vietnam. However, Eagleton disagreed with the Democratic platform plank calling for an all-volunteer army because, as he contended in a speech on the Senate floor, it would turn out to be a "poor boys' army."

Kenneth A. Gibson, the Mayor of Newark, formally placed Eagleton's name in nomination for the Vice-Presidency. After an interminable roll call that parceled the votes among some eighty candidates, Eagleton delivered a speech dedicated to "M.D.E.," his late father. Echoing McGovern's "Come Home, America" campaign theme, he concluded in his peroration: "And let us so conduct ourselves that in later years men may say—1972 was the year, not when America lost its way, but the year when America found its conscience."

While Eagleton was courting the political approval of reluctant labor leaders, McGovern campaign headquarters received several reports from anonymous tipsters and from investigative reporters concerning Eagleton's alleged "mental illness." After an early morning meeting with McGovern at his vacation retreat in the Black Hills of South Dakota, Eagleton confessed to the press that he had been "voluntarily" hospitalized for "nervous exhaustion" three times over the previous twelve years—twice after wearing election campaigns. In response to probing questions, he admitted that the treatment included psychiatric counseling, chemotherapy, and electric shock treatment. Assuring his audience that he was now in "good, solid, sound health," he said that he had learned "the limits" of his endurance and intended to proceed with the campaign "on a measured basis." McGovern expressed confidence in Eagleton's health and ability and endorsed his running mate "1000 percent." Backed by Senate colleagues of both parties who applauded his "courageous performance," and buoyed by enthusiastic public support, Eagleton addressed party and labor leaders in Los Angeles and Honolulu. At a news conference in Honolulu on July 26, the Senator said he would withdraw from the race if his "visceral feeling" indicated that his candidacy was "untenable" and "negative."

Dismayed by a significant drop in financial contributions and a negative reaction from party leaders, McGovern's aides urged him to drop Eagleton. Politically influential newspapers, such as the New York *Times,* Washington *Post,* and the Los Angeles *Times,* editorially clamored for Eagleton's resignation. In his New York *Post* column of July 27, 1972 James A. Wechsler sternly reprimanded the Vice-Presidential candidate for "dissembling to the man who already faced so many obstacles in his Presidential quest. . . ." Nationally syndicated columnist Jack Anderson's charges of arrests for drunken and reckless driving, although subsequently retracted as completely false, and rumors of alcoholism, further convinced Democratic leaders that Eagleton's candidacy was politically indefensible. While Eagleton, on CBS-TV's *Face the Nation*, was determinedly declaring his intention "to stay on" as "an asset to the ticket," Mrs. Jean Westwood, Senator McGovern's handpicked Democratic National Chairman, in an appearance on another network, was calling for Eagleton's immediate withdrawal, apparently with McGovern's approval.

The following day, July 31, 1972, at a news conference in the Senate Caucus Room, George McGovern and Tom Eagleton, in separate statements, announced their joint decision for Eagleton's withdrawal from the ticket. Although he "would have preferred to remain on the ticket" and had tried to persuade McGovern that the mental health issue would "run out of gas" in a few weeks, Eagleton stepped down in deference to party "unity" and to the "great national issues that need to be discussed." In his statement, McGovern reaffirmed his belief that Senator Eagleton was in "excellent" health and emphasized that "health was not a factor" in the withdrawal decision. In his campaign chronicle, Gary Hart indicated that the McGovern disclaimer was the "condition" for Eagleton's "peaceful departure" from the ticket. Summarizing his two weeks as a Vice-Presidential nominee in an interview with CBS News on August 1, 1972, Eagleton commented, "I did the job, I took the heat, and I endured. I endured very well."

An indefatigable campaigner for McGovern and his own replacement, R. Sargent Shriver, Eagleton made dozens of speeches and public appearances on behalf of Democratic candidates, at which he usually received standing ovations. In an interview with Haynes Johnson and David Broder for a Washington *Post* analysis (November 15, 1972) of the crushing defeat of the Democratic national ticket, Eagleton advised his party "to reassemble those traditional components of the Democratic party [such as] labor, the ethnics, the Wallace vote. . . . The candidate we field in 1976 will have to be perceived as a bit closer to the so-called political center." In Eagleton's view, McGovern was "unfortunately and unfairly perceived as a radical."

Returning to Congress, Eagleton pressed for an absolute newsman's shield law. Although himself the victim of an erroneous tip from an anonymous source, Eagleton testified before the Senate Judiciary Committee's subcommittee on constitutional rights that "some individuals may well have to pay the price of being the target of erroneous journalism . . . in order not to jeopardize the free flow of news." With co-sponsors John C. Stennis and Jacob K. Javits, he introduced the War Powers Bill restricting American military assistance in Southeast Asia and requiring Congressional authorization for all troop commitments into "a hostile situation."

A youthful six-footer, Tom Eagleton has neatly trimmed, graying dark hair, and a telegenic profile. As Christopher Lydon wrote in the New York *Times* (July 14, 1972), he is "a casting director's ideal . . . running mate." An exuberant extrovert who, according to one friend, runs on "nervous energy," the Senator is an animated conversationalist and a keen debater, often punctuating his remarks with quick, cutting gestures. He smokes two packs of cigarettes a day, but he is a moderate social drinker who enjoys a cocktail before dinner. Senator Eagleton and his wife, the former Barbara Ann Smith, whom he married on February 12, 1956, live in a large, colonial-style home in Chevy Chase, Maryland. They have two children—Terence Francis and Christin.

Although his busy schedule allows him little time for relaxation, Eagleton often attends St. Louis Cardinals games and occasionally enjoys a rubber of bridge. "I have made politics more than a career," he explained to the Washington bureau chief Mel Elfin in an interview for *Newsweek* magazine (August 7, 1972). "It is my whole life's blood. I eat politics. I sleep it. I breathe it. I'm all consumed by it. I don't play golf. I don't play much bridge any more. I don't putter around the yard on weekends. And with the exception of an occasional book on baseball I read nothing but political biographies—Huey Long, Churchill, Mussolini." The recipient of a number of honorary doctorates and civic and social service awards, Senator Eagleton serves on the Senate Appropriations, Labor and Public Welfare, and District of Columbia Committees and on the Special Committee on Aging.

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EDWARDS, CHARLES C(ORNELL)

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In April 1973 Dr. Charles C. Edwards succeeded Dr. Merlin K. Duval as Assistant Secretary for Health in the Department of Health, Education, and Welfare. A former practising surgeon turned administrator, Edwards had been serving since 1969 as Commissioner of the Food and Drug Administration, and he did much to revitalize that moribund agency. As Assistant Secretary for Health, Edwards is the Nixon administration's chief medical officer. In addition to directing the activities of the Public Health Service—including the National Institutes of Health, the Health Services and Mental Health Administration, and the Food and Drug Administration—he provides health policy direction for all health-related programs in the HEW Department and coordinates such programs with those of other federal agencies. In addition he supplies technical advice to international health organizations, and he has important staff responsibilities in the areas of health and medicine, population dynamics, scientific affairs, and international health activities. According to the *Wall Street Journal* (May 7, 1973), Edwards is "probably slightly more liberal in his approach in health-care spending than the Nixon administration itself."

Charles Cornell Edwards was born in Overton, Nebraska on September 16, 1923, the oldest son of Charles Busby Edwards, a country doctor, and Lillian May (Arendt) Edwards. He received his early schooling in Kearney, Nebraska, where his father had his medical practice. Although he was admittedly only a "middling" student, more interested in sports than in books, he chose medicine as a career from the beginning. In 1941 he entered Princeton University, and two years later he transferred to the University of Colorado, which granted him his B.A. degree in 1945 and his M.D. in 1948. For the major part of his medical education, from 1942 to 1946, Charles Edwards was enrolled in the United States Navy's V-12 program.

During 1948-49 Edwards served his internship at St. Mary's Hospital in Minneapolis, and in 1949-50 he held a teaching fellowship in the physiology department of the University of Minnesota. In the latter year he was awarded a surgical fellowship by the Mayo Foundation at Rochester, Minnesota, but his studies were interrupted by the Korean war. Commissioned as a lieutenant in the United States Naval Reserve, Edwards served as a medical officer with the Marine Corps in Korea from 1950 to 1952. Continuing his studies under the Mayo Foundation fellowship after his discharge, Edwards obtained his M.S. degree in surgery from the University of Minnesota in 1956.

From 1956 to 1961 Edwards was engaged in the private practice of surgery in Des Moines, Iowa. Concurrently, from 1957 to 1961, he served on the teaching staffs of Iowa Methodist Hospital and Mercy Hospital. For a time he was also director of the medical education program at Iowa Methodist Hospital and a member of the surgical staffs of Lutheran and Broadlawn hospitals in Des Moines. In 1961 he moved to Washington, D.C., where he served on the surgical staff and faculty of Georgetown University Hospital and as a consultant to the United States Public Health Service until 1962. Invited to join the administrative staff of the American Medical Association, Edwards became assistant director for medical education and hospitals at its headquarters in Chicago in 1962 and director of the AMA's division of socio-economics in 1965. He left the AMA staff in 1967 to become vice-president and managing officer for health and scientific affairs of Booz, Allen and Hamilton, a Chicago-based management consulting firm.

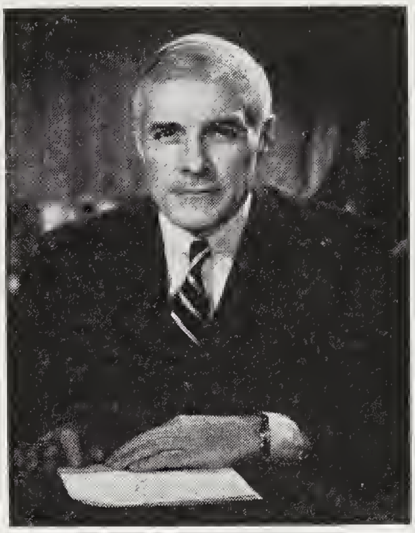
Edwards returned to Washington, D.C. to join the staff of the Department of Health, Education, and Welfare on December 1, 1969 as a special assistant to Dr. Roger O. Egeberg, then the Assistant Secretary for Health and Scientific Affairs. Nine days later, Edwards was named Commissioner of Food and Drugs, succeeding Dr. Herbert L. Ley Jr., who resigned on December 12. His appointment to what his predecessor called an "impossible" job coincided with a thorough reorganization of the troubled, sixty-four-year-old Food and Drug Administration. In recent years, the FDA had come increasingly under fire, both from consumer groups, which questioned its ability to function as the government's chief consumer protection agency, and from drug industry spokesmen, who maintained that it moved too slowly in licensing new products for public consumption. According to recent critical studies, the FDA, with a 1969 budget of $72,000,000 and a staff of 4,200, lacked the funds and personnel needed to regulate the products of some 60,000 companies with annual sales totaling more than $130 billion. Furthermore, the agency was considered ineffective in its organization, planning, and formal procedures, and in its use of personnel. Under the structural reorganization the FDA was separated from the Department of HEW's Consumer Protection and Environmental Health Service and placed directly under Egeberg's authority. Furthermore, in accordance with instructions of HEW Secretary Robert H. Finch, the agency was reorganized "along product rather than functional lines." The bureaus of science, medicine, and compliance were abolished and replaced by bureaus concerned with such products as drugs, food, and pesticides.

Edwards, whom Egeberg once described, admiringly, as a "hard-nosed S.O.B.," was chosen for the $35,000-a-year post as head of the FDA because of his management expertise. Two major difficulties facing the FDA at the time Edwards took over were, in his view, "an unbelievably poor management" and "low scientific credibility." According to one FDA staff member, Edwards came on "like gangbusters," trying to infuse its demoralized staff with greater efficiency and enthusiasm, and impressing observers of the Washington scene with his "vigorous," "determined," and "direct actionist" approach. Within a matter of months, according to Andrew H. Malcolm of the New York *Times* (August 6, 1970), FDA staff members were saying: "There's a surgeon in charge, and when he's ready to operate, you had better be ready, too."

On January 23, 1970, in his first public statement as FDA Commissioner, Edwards promised swift action to remove unsafe or ineffective drugs from the market. "We must be able to achieve the level of scientific respect and credibility accorded other distinguished scientific organizations," he declared. Soon thereafter, Edwards took on his ex-colleagues on the AMA staff, the drug companies, and planned-parenthood advocates, when he urged that a strong warning of possible adverse effects of birth control pills be made directly to the 8,500,000 women in the United States who used the oral contraceptive. In March 1970, at the end of a series of Senate hearings about the safety of the pill, Edwards released the text of a plainly worded and clinically detailed statement, outlining such possible hazards as blood-clotting and breast cancer to which its users might be exposed. Although Senator Gaylord Nelson, chairman of the monopoly subcommittee of the Senate Small Business Committee, commended the commissioner for his "courage and far-sightedness," Finch and Egeberg felt that the statement was too long and complex, while AMA spokesmen maintained that it encroached on the doctor's role in enlightening the patient. As finally released in April 1970, the warning statement was trimmed down from its original 600 words to ninety-six.

In rapid succession, under Dr. Edwards' stewardship the FDA issued directives banning unsafe or ineffective antibiotics, nasal sprays, birth control pills, cyclamate sweeteners, and other products; removing mercury-tainted swordfish and tuna from the market; ordering more effective labeling on such items as pesticides, household cleansing agents, fruit juice drinks, and foods with fat content; limiting the use of amphetamine drugs; calling for tests of enzyme detergents; and urging the use of shatterproof lenses in all eyeglasses.

In the spring of 1971 Edwards lashed out at drugmakers and advertisers in what Robert P. Hey of the *Christian Science Monitor* (July 23, 1971) called "the clearest warning yet from a federal official of the degree to which the United States has become a drug-culture society." Testifying before Senator Nelson's monopoly subcommittee, he assailed the advertising industry for promoting the use of so-called "mood drugs" in a manner that would "make a snake oil salesman green with envy." One of the FDA's most publicized actions was its recall, in July 1971, of the entire line of Bon Vivant canned foods following the death, from botulism poisoning, of a man who had eaten Bon Vivant vichyssoise. The FDA drew some fire from ecologists in September 1971, when it reversed its earlier ban on environmentally harmful phosphate detergents, concluding that the caustic substances used in their place posed a more immediate danger.



DR. CHARLES C. EDWARDS

During 1972, the FDA sought to provide the public with more comprehensive information on drugs, and in January it announced the first overall review of the safety and effectiveness of the more than 100,000 nonprescription drugs on the market. In May the FDA reversed a long-standing policy of secrecy and announced plans to make public 90 percent of its documents on food and drug testing.

One controversy indicating Edwards' basic disagreements, both with consumer advocates and with existing regulations, concerned the use of the hormone DES (diethylstilbestrol)—a synthetic estrogen added to cattle and sheep feed to promote growth—which had been found to be a cause of cancer in test animals. Under the 1958 Delaney Amendment of the Food and Drug Law, drugs known to cause cancer may not be used as feed additives if traces of the drug are found in edible tissues. Edwards believed that the amendment was too restrictive in that it did not allow for meaningful scientific investigation of controversial drugs. In August 1972, after Congressional pressure, the FDA reluctantly banned the use of DES in feed, although Edwards, still convinced that the drug was "safe when used as directed," emphasized that the ban was not based on any "known health hazard."

Other actions taken by the FDA during 1972 include the removal of saccharine from the agency's list of items "generally recognized as safe" (GRAS); the limiting of the lead content of house paint; and the curbing of the germicide hexachlorophene. In April, following reports of widespread unsanitary conditions in food processing plants, Edwards ordered stepped-up food inspection. In August he urged licensing of blood banks under a "uniform nationwide system." In January 1973 he announced a new regulation calling for full and uniform nutrition labeling on packaged foods.

As FDA Commissioner, Edwards continuously called the attention of Congress and the public to the inadequate resources available to the agency, and it was largely as a result of his efforts that the FDA's budget was increased from $88,000,000 in fiscal 1970 to $173,000,000 two years later. Despite his efforts to make the FDA more effective, Edwards was, from the beginning, a target of consumer advocates, who maintained that he favored industry at the expense of the consumer. A 273-page report by James Turner and others, *The Chemical Feast* (Grossman Pubs., 1970), published under the auspices of consumer spokesman Ralph Nader, charged the FDA under Edwards with playing politics with the health of the American people through its laxity toward the industries it was supposed to regulate. Emphatically denying that he was pro-business, Edwards argued that he had to work with responsible leaders of the food and drug industries. While conceding that the FDA should "err on the side of overprotecting," he added: "We have to be awfully careful of this overprotecting, where we can with the stroke of a pen wipe out an industry." The real question, he asserted, was how much protection Americans really want and at what cost, pointing out that excessive regulation might cripple scientific development and product innovation.

Having demonstrated his powers of survival as chief administrator of the FDA, Edwards was designated in early 1973 for the post of Assistant Secretary for Health, to succeed Dr. Merlin K. DuVal, who had replaced Egeberg in May 1971. The departure of DuVal from HEW in December 1972 left Edwards as the senior medical officer in the department. Since HEW Secretary-designate Caspar W. Weinberger and other top appointees had little experience in the health field, is was expected that Edwards' influence would greatly exceed that of his predecessors. His nomination was confirmed by the Senate on April 2, 1973, and he was sworn in sixteen days later.

As a first step towards strengthening the Assistant Secretary's control over the department's medical programs, a reorganization plan for the health agencies was announced in early May 1973. That plan involved breaking up the Health Services and Mental Health Administration into Health Services Administration and a Health Resources Administration and giving greater independence to the Center for Disease Control. In addition, the semi-autonomous National Institute of Mental Health was to become part of the National Institutes of Health, which are under the direct jurisdiction of the Assistant Secretary, along with the Food and Drug Administration. Edwards also gained greater authority over the budgets of the health agencies administered by his office, as well as the right to approve or veto the choice of officials to head those agencies.

Among the major obstacles faced by Edwards as Assistant Secretary for Health is his lack of control over Medicare and Medicaid. The two programs, accounting for some 80 percent of the HEW Department's medical expenditures, are administered, respectively, by the Social Security Administration and the Social and Rehabilitation service, neither of which is under Edwards' jurisdiction. Another problem confronting Edwards is his obligation to defend the economy measures of the Nixon administration while at the same time reassuring the public and the medical profession of the government's concern with the nation's health needs. Addressing the AMA convention in New York in June 1973, Edwards called for a thoroughgoing reform in the nation's health care system and criticized members of the medical profession who resisted such reform. At the convention, AMA president Dr. Russell B. Roth observed that, unlike past assistant secretaries for health, Edwards was "in no sense" a spokesman for the AMA.

Dr. Edwards is a diplomate of the American Board of Surgery, a fellow of the American College of Surgeons, and a member of the American Public Health Association, the Institute of Medicine of Chicago, the American Medical Association, and the Association of American Medical Colleges. He serves on the board of trustees of the Food and Drug Law Institute, the advisory committee for health systems of Harvard Business School, and the national advisory council of the Leonard Davis Institute of Health Economics. His clubs are the Economic Club of Chicago and the University Club of Washington, D.C.

As a student at the University of Colorado, Charles C. Edwards met his wife, the former Sue Cowles Kruidenier of Des Moines, Iowa, a member of the Cowles publishing family. They were married on June 24, 1946, and they have four children: Timothy, Charles Cornell, Nancy, and David. Their home is a large, two-story brick house in Bethesda, Maryland. Described in *Life* (October 20, 1972) as "a lithe, fit, and youthful . . . dynamo of efficient self-discipline," the graying Assistant Secretary for Health is a firm believer in physical fitness. "Exercise is probably the greatest tension reliever I know of," he has said. He usually rises at about 6:30 A.M. and goes through a daily routine of push-ups, sit-ups, and laps in his backyard swimming pool before breakfast. At FDA he climbed the ten flights of stairs to his office every morning. Although his hectic schedule affords him little opportunity to read the historical and political books he enjoys, he occasionally finds time for tennis, squash, jogging, or a backpacking trip with members of his family. Acquaintances, quoted in the New York *Times* (August 6, 1970), have described Edwards as "coldly efficient," "very sensitive," a "strange mixture of boldness and caution," and a man who singles out the important things for careful attention and dismisses the rest.

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Directory of Medical Specialists, 1972-73
Who's Who in Government, 1972-73

ELLSBERG, DANIEL

Apr. 7, 1931- Economist; political scientist; author
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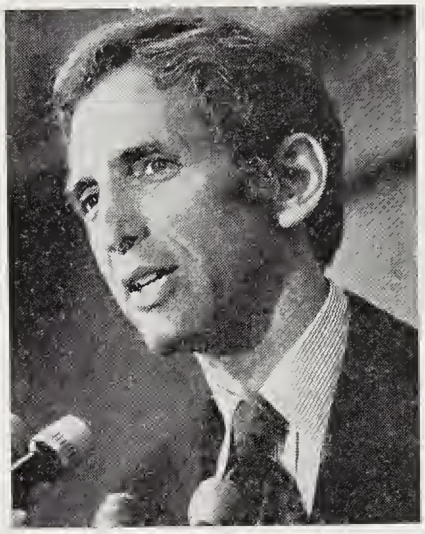
A brilliant and articulate member of the "military-intellectual complex" that was responsible for American military policy in Southeast Asia, Dr. Daniel Ellsberg underwent a conversion from cold-blooded hawk to committed dove and released to the press portions of a top secret Pentagon study tracing the history of American involvement in the Vietnam war. The startling revelations of the Pentagon Papers, the historic court battles over freedom of the press, official secrecy, and national security, and the ultimate dismissal of all charges against Dr. Ellsberg helped to revive public interest in the constitutional powers of the executive branch of government. "The demystification and desanctification of the President has begun," a freed Ellsberg told newsmen on May 11, 1973, nearly two years after the Pentagon Papers were published in the New York *Times*. "It's like the defrocking of the Wizard of Oz."

The second of three children, Daniel Ellsberg was born to Mr. and Mrs. Harry Ellsberg on April 7, 1931 in Chicago, Illinois. His father, a structural engineer, had jobs that took him to southern Illinois and, in 1937, to Detroit where Daniel Ellsberg attended the Barber Elementary School. His mother, a musician determined to make her son a concert pianist, compelled the boy, from age five, to practice eight hours a day. Despite his lack of interest in the instrument, he continued to play the piano, occasionally performing concertos with amateur orchestras, even after his mother's death in an automobile accident when he was fifteen. In college, he stopped playing and, as he recalled in an interview with Joe McGinnis for a *Playboy* magazine article (October 1972), "found eight extra hours in the day. I feel like I've been on vacation ever since."

After graduating first in his class from Cranbrook, an exclusive suburban Detroit prep school that he had attended on scholarship, Ellsberg was given a four-year scholarship by Pepsi-Cola. An honor student of economics, political science, and decision theory at Harvard University, he edited the *Advocate*, the undergraduate literary magazine, and served on the editorial board of the Harvard *Crimson*. On taking his B.A. degree in economics, *summa cum laude*, in 1952, Ellsberg received a Woodrow Wilson Fellowship to study advanced economics at Kings College, at Cambridge University. He returned to Harvard in 1953 for an M.A. degree in economics.

Waiving his student draft deferment, Ellsberg volunteered for two years duty in the United States Marine Corps in April 1954. Commissioned as a first lieutenant and eager for combat, he asked for an extended tour of duty when his battalion was sent to the Middle East during the Suez crisis in 1956. Although his unit saw no battle action, Ellsberg, according to Sanford J. Ungar in his *The Papers and the Papers* (1972), "developed an authentically military approach to America's international responsibilities." His military orientation became evident when he returned to Harvard, where as a member of the prestigious Society of Fellows, he worked on a Ph.D. in economics and submitted as his doctoral dissertation an analysis of strategic military planning called "Risk, Ambiguity and Decision." While at the university, Ellsberg anonymously advised Massachusetts Senator John F. Kennedy on military policy and served as a part-time consultant to the Rand Corporation, the West Coast "think tank."


DANIEL ELLSBERG

Impressed by its expertise in systems analysis and long-range military planning, Ellsberg joined the Rand Corporation in June 1959 and began studying game theory and risk in nuclear warfare. "I would have worked for Rand for nothing," Ellsberg admitted to *Look* magazine's foreign editor J. Robert Moskin in an interview published in the October 5, 1971 issue. "It seemed the most important problem in the world." Often summoned to Washington, D.C. for high-level emergency meetings in the early 1960's, Ellsberg attended the behind-the-scenes discussions that determined official administration responses to the Cuban missile crisis and the alleged North Vietnamese attacks on United States vessels in the Gulf of Tonkin. In 1961 he visited Vietnam as part of a Defense Department task force on limited war.

Intrigued by the decision-making procedure involved in crisis situations, Ellsberg was eager to take part in actual policy decisions affecting Vietnam. Moving to Washington in August 1964, he joined the staff of John T. McNaughton, then assistant secretary of defense for international security affairs. As one of Secretary of Defense Robert S. McNamara's "whiz kids," Ellsberg lobbied for the Johnson administration's war policies, wrote hawkish speeches, and, as he confessed to Barry Farrell in an interview for *Harper's* magazine (October 1973), occasionally supplied the Secretary with "ten alternative lies" to explain difficult situations. Later, McNamara assigned Ellsberg the task of developing a series of rationalizations for an honorable United States withdrawal from Vietnam.

To evaluate the success of the civilian pacification program in South Vietnamese provinces, Ellsberg volunteered to assist Major General Edward G. Lansdale, a counter-insurgency expert, in July 1965. In a New York *Times* profile (June 27, 1971) Paul L. Montgomery described him as approaching his new post "with something like Boy Scout enthusiasm, glorying in combat and weapons." An ex-Marine sharpshooter, Ellsberg eagerly accompanied Army and Marine patrols on "clearing operations." "I saw it was all very hard on those people," Ellsberg remembered, as quoted by Mary McGrory in her syndicated column of July 17, 1971, "but I told myself that living under Communist control would be harder, and World War III, which I thought we were preventing, would be worse." Prompted by the failure of the American pacification program, the mounting toll of civilian deaths, widespread corruption in the Ky regime, reports of tortured Viet Cong prisoners, and contact with neutralist South Vietnamese politicians, an increasingly pessimistic Ellsberg became convinced that the war had "stalemated."

In the introduction to his *Papers on the War* (Simon & Schuster, 1972), he outlined the dismal prospect "of continued conflict, at increasing levels of violence, followed some day—probably later rather than sooner, and after more and more deaths, costs, destruction, and dissension at home—by U.S. withdrawal and NLF dominance." To publicize his views, Ellsberg delivered dozens of position papers to Secretary McNamara, whom he once cornered aboard a plane, and submitted memos and reports to Washington. After several months as the assistant to deputy Ambassador William J. Porter in Saigon, Ellsberg, recuperating from hepatitis, returned to the United States and to the Rand Corporation.

Late in 1967 Ellsberg was summoned to Washington at the request of Secretary McNamara to help compile a history of American-Vietnamese relations from 1945 through 1967. One of thirty-six researchers appointed to the project, Ellsberg selected the Kennedy commitments of 1961 as his area of concentration. Basing his assumptions on the popular "quagmire" model of the war, Ellsberg hypothesized that President Kennedy, reassured by optimistic field reports and confident military advisers, mistakenly followed the recommended course and stumbled into a morass of increased American involvement in a widening war in Indochina. His research, however, as he pointed out in an early working paper, revealed "the ultimate discrepancies between the Presidential policy . . . and the policies recommended by high-level advisers. . . ." Over the next few years he considerably revised his opinion of Presidential responsibility for the policy of military escalation. "I think now to a large extent it was an American President's war," he told J. Robert Moskin. "No American President, Republican or Democrat, wanted to be the President who lost the war or who lost Saigon."

After completing his portion of the study, which, like much of the forty-seven-volume history, was partly rewritten by a second analyst, Ellsberg returned to the Rand Corporation early in 1968 to work on a synthesis of Vietnam policy decisions for the Defense Department. At the same time he took part in the Pentagon meetings that led to a bombing halt in North Vietnam in November 1968, attended antiwar conferences, composed Senator Robert F. Kennedy's Vietnam policy statements for his Presidential primary campaign, and drafted a list of "A-to-Z" options, reportedly ranging from all-out nuclear war to the immediate unilateral withdrawal of all American troops from Indochina, for President-elect Richard M. Nixon's national security adviser Henry A. Kissinger. At the time Ellsberg believed that he could be most useful working from within the system to effect a change in policy toward Vietnam. "It's a trap I think others have fallen into," he told Joe McGinnis. "The closer you get to the military and the more you realize how truly evil the top levels can be, the more you feel it's an honorable job just keeping the monster on a short leash."

Taking advantage of his top-secret clearance, Ellsberg asked for certain volumes of the Pentagon study relevant to his research at Rand and transferred a total of eighteen volumes from Rand's Washington office to its California headquarters. After reading the history, Ellsberg concluded that the Vietnam war had been an "American war almost from its beginning." The Pentagon Papers denied the generally accepted theory of several successive Indochinese wars from 1945 to 1970 and the popular notion of a Vietnamese civil war. "In practical terms, it has been . . . a war of Vietnamese—not all of them but enough to persist—against American policy and American financing, proxies, technicians, firepower, and finally, troops and pilots," Ellsberg maintained in his introduction to *Papers on the War*. "To call a conflict in which one army is financed and equipped entirely by foreigners a 'civil war' simply screens a more painful reality: that the war is, after all, a foreign aggression. Our aggression."

Racked by guilt stemming from his complicity in Vietnam policy decisions and his role in the ill-conceived pacification program, Ellsberg took a drastic step. In the early autumn of 1969 he hired a copying machine and, assisted by Anthony J. Russo Jr., a Rand colleague he had met in Vietnam, reproduced the Pentagon study, with the hope that by making it public "truths that changed me could help Americans free themselves and other victims from our longest war."

Fully expecting to be sentenced to prison for his actions, Ellsberg delivered copies of the study to Senator J. William Fulbright, chairman of the Senate Foreign Relations Committee. When Fulbright cautiously declined to take immediate action, Ellsberg approached other government officials, including Henry A. Kissinger and Senator George S. McGovern. To coincide with the October 1969 antiwar demonstrations, Ellsberg, along with five other disaffected Rand employees, sent letters to the editors of the New York *Times* and the Washington *Post* urging immediate withdrawal of American forces from Vietnam. A few months later he resigned, under pressure, from Rand and accepted a post as a senior research associate at the Massachusetts Institute of Technology's Center for International Studies so that he could "speak to the public" about Vietnam. In the next few months, he participated in antiwar conferences, testified at trials of draft resisters and before Congressional committees, and wrote dozens of letters and articles expounding his views.

Frustrated by his failure to influence American policy and angered by the invasions of Cambodia and Laos, Ellsberg decided to leak the Pentagon Papers to the press. He contacted the New York *Times*'s highly respected Neil Sheehan, a former United Press International war correspondent he had known in Vietnam. Sheehan immediately accepted on behalf of the *Times*, and in March 1971 Ellsberg released the documents, withholding the four volumes that described the secret diplomatic attempts at a negotiated settlement.

The New York *Times* began publishing front-page articles based on the Pentagon Papers, including excerpts, in its Sunday edition of June 13, 1971. After three installments the government obtained an injunction preventing further publication of the *Times* series, but the Washington *Post*, the Boston *Globe*, and other newspapers, by obtaining portions of the Pentagon study through a well-orchestrated underground distribution system, continued to publish excerpts and analytical articles despite the threat of additional injunctions. The case, which hinged on the important First Amendment presumption against prior restraint, was decided in favor of the *Times* and the *Post* by the Supreme Court on June 30.

Identified as the source of the Pentagon Papers, Ellsberg surrendered to the United States Attorney in Boston on June 28. On the same day he was indicted in Los Angeles on two counts of converting government property to personal use and of illegally possessing government documents. Six months later the same grand jury handed down new indictments, adding twelve criminal charges, including conspiracy, theft, and violation of the Espionage Act, against Ellsberg and three against Russo. Ellsberg, who had publicly stated he was willing to "go to prison to help end this war," discussed the implications of his impending trial with Joe McGinnis: "If I am found guilty and the act of leaking thereby becomes a crime . . . , we'll have a censorship system that's airtight—a government press. Then we're in Saigon. The final step in the Vietnamization of America."

Because of a four-month series of unexpected procedural delays, Judge Matthew Byrne Jr. declared a mistrial on December 8, 1972 and ordered selection of a new jury. The second Pentagon Papers trial began on January 18, 1973 in Los Angeles. Ellsberg, who had originally intended to use the courtroom as a forum for his views on Vietnam and official secrecy, was persuaded by his thirty-two member defense team to fight the case on legal rather than political grounds. Essentially the prosecuting attorney tried to portray Ellsberg and Russo as common thieves who had stolen government property vital to the national security. Ellsberg's lawyers countered that by pointing out that the defendants had authorized access to the study. Calling many former government officials, including McGeorge Bundy, Theodore Sorensen, and John Kenneth Galbraith, the defense contended that much of the information contained in the Pentagon Papers was in the public domain and therefore did not constitute a threat to national security.

As the case was about to go to the jury on May 11, 1973 Judge Byrne dismissed all charges against the defendants and precluded retrial, citing governmental misconduct, including illegal wiretapping, a break-in at the office of Ellsberg's former psychiatrist, and an offer by President Nixon of the directorship of the Federal Bureau of Investigation to himself. Charging that he and codefendant Russo had been victims of a "conspiracy to deprive us of our civil liberties," Ellsberg immediately announced his intention to bring suit against the government to recover the estimated $900,000 spent in his defense.

Daniel Ellsberg is a tall, lean man with a narrow, sharp-featured face, piercing blue-gray eyes and graying dark hair. Writing in the *Guardian* (April 12, 1973), Peter Jenkins described Ellsberg as "a man driven by temperament and intellect to fierce and energetic commitment." Other observers have noted a "messianic, evangelistic" attitude and a "martyr drive." He is a "master of the monologue," wrote Barry Farrell in his *Harper's* magazine profile. "Contentious, pedantic, forever infatuated with the power of his intellect, he could educate but seldom entertain." Ellsberg does not smoke and drinks alcoholic beverages only rarely. To keep in shape, he swims and skis. His first marriage, to Carol Cummings, the daughter of a retired Marine Corps Brigadier General, ended in divorce in the early 1960's. He and his second wife, the former Patricia Marx, a toy company heiress and longtime antiwar activist whom he married on August 8, 1970, maintain apartments in New York City and Cambridge, Massachusetts. Ellsberg has two teen-aged children, Robert and Mary, from his first marriage.

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ERVIN, SAM(UEL) J(AMES), JR.

Sept. 27, 1896- United States Senator from North Carolina
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1955.

In the twilight of his long and distinguished career as a jurist and legislator, the senior Senator from North Carolina, Democrat Sam J. Ervin Jr., has been given his crowning responsibility, leadership of the Senate's confrontation with Republican President Richard M. Nixon in the Constitutional crisis precipitated by the Watergate scandal. Ervin, a Bible-quoting, cracker-barrel Constitutional conservative who has spent most of his years in the Senate laboring with dedication in relative obscurity to preserve the civil liberties bequeathed to Americans by the Founding Fathers, has suddenly become "Uncle Sam" to millions of United States citizens watching the televised hearings of the Senate Select Committee to Investigate Presidential Campaign Practices. Chaired by Ervin, the Committee is looking into the corruption of the electoral process perpetrated in 1972 and the extent, if any, to which the President himself may have been involved in that crime or its cover-up.

Samuel James Ervin Jr., who prefers to be called simply Sam Jr., is a mellowed descendant of Scots-Irish Calvinists who knew tyranny firsthand. His eighteenth-century ancestors settled in the foothills of the Blue Ridge Mountains, where some people speak Elizabethan English to this day. One of ten children, Ervin was born in those foothills, in the town where he still makes his home, Morganton, North Carolina, on September 27, 1896. His memorization of the King James translation of the Bible (one of the two noblest works of English-speaking man, in his opinion) began under the guidance of his pious mother, Laura Theresa (Powe) Ervin. His reverence for the United States Constitution (the other noblest work, in his opinion) was instilled in him by his father, Samuel James Ervin Sr., a fiery, flamboyant lawyer who made Ervin the most formidable name in Burke County, North Carolina. Of his father, Ervin has said, "He hated oppression of government and I guess instilled in me the idea that, after all, the greatest threat to our liberties comes from government, not from others. As I say frequently, government has an insatiable thirst for power and is never satisfied. It is always reaching out for more power."

Ervin attended Morganton public schools and the University of North Carolina, where he took his B.A. degree in 1917. As an infantryman in France in World War I he was wounded twice and decorated with the Purple Heart, the Silver Star, the Distinguished Service Cross, and the French Fourragère, among other citations. After the war he studied law at Harvard University, where he received his LL.B. degree in 1922.

For three decades Ervin practised law in Morganton, intermittently. In the 1920's and early 1930's he served three terms in the North Carolina State Assembly, where his most memorable achievement was the defeat of a bill that would have banned the teaching of the theory of evolution in public schools. "Such a resolution," he argued, "serves no good purpose except to absolve monkeys of their responsibility for the human race." He was a judge in the Burke County Criminal Court from 1935 to 1937 and in the North Carolina Supreme Court from 1948 to 1954.

Ervin's brother Joseph, elected to the United States House of Representatives in 1944, died in December 1945. Unopposed in a special election, Ervin filled out the final year of his brother's term, out of a sense of duty. "What he really wanted . . . to be was a country lawyer. . . ," George Autry, a former assistant of his has pointed out. "He didn't run for reelection. He never had political ambition." But before leaving Washington, Ervin worked for one unfortunate day—June 26, 1947—as a registered lobbyist for the Southern Railway Company. He later recalled, "It took me five years to convince the Justice Department that I was not doing it [lobbying] for a living."

When United States Senator from North Carolina Clyde R. Hoey died, in the early summer of 1954, Governor William B. Umstead named Ervin to replace him. With some reluctance, Ervin accepted the nomination, and his appointment received popular ratification in November 1954. He retained his Senate seat in every subsequent election, and he did so almost effortlessly, as George Autry observed: "He has no power base, you know, no machine in North Carolina. They just reelect him."

Senator Ervin served on the Senate select committees which approved the censure of late Senator Joseph McCarthy (1954) and investigated labor racketeering (1957-60). As chairman of the Judiciary subcommittee on constitutional rights, beginning in 1961, he conducted hearings and studies on the possible abuse of literacy tests and other voting requirements and on the rights of persons in the military, of the mentally ill, of the criminally accused, and of the American Indians. He was the author or sponsor of legislation safeguarding those rights, including an Indian rights rider to the Civil Rights Act of 1968 and bills to insure reasonable bail, speedy trial, and free counsel for destitute defendants. On the other hand, he opposed the freeing of criminal suspects on technicalities.

Throughout the Civil Rights era, Ervin opposed such devices as the stretching of the commerce clause of the Constitution to permit federal coercion in desegregation. "We will not fool history as we fool ourselves when we steal freedom from one man to confer it on another," he said on one occasion. "The preservation of liberty is tedious work, and we must not be distracted from it by the civil-rights sideshow which robs us in its own name's sake." Undiscerning liberals saw him as just another frustrating filibustering

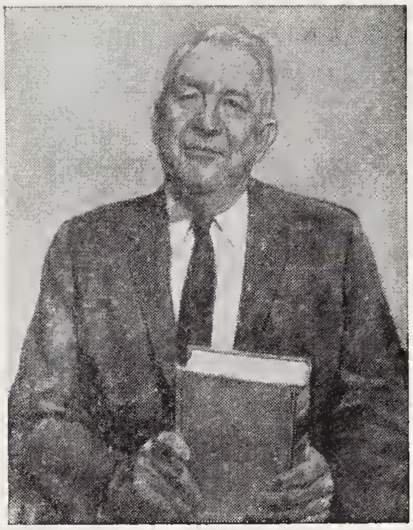
Southern mossback, but friends of his knew that he was, as always, moving "in his own orbit." A Constitutional amendment to permit prayer in public schools was on its way to passage in 1966–until Ervin, after much soul searching, turned against it and persuaded others to do the same. In 1967 he succeeded in winning unanimous Senate passage of legislation to permit taxpayer suits challenging the Constitutionality of federal aid to church schools under the First Amendment's guarantee of separation of church and state.

In 1969 Ervin was the most important Congressional figure in forcing the resignation of United States Supreme Court Justice Abe Fortas for conflict of interest, and later he introduced a Constitutional amendment that would require Presidents to nominate justices to the highest court only on the recommendation of a conference of chief judges from the circuit courts of appeal and state supreme courts. In 1970 he riled feminists when he opposed a Constitutional amendment to grant legal parity to women because he did not want to see females inducted into the armed forces. "I'm trying to save women from their fool friends and from themselves," he explained.

A member of the Senate Armed Services Committee, Ervin supported the conduct of the Vietnam war from beginning to end. On social issues he has usually voted with the conservative coalition of Republicans and Southern Democrats, for states rights and free enterprise. In the late 1960's and early 1970's he scored over 90 percent in the ratings of Americans for Constitutional Action and only about 10 percent in the box scores of Americans for Democratic Action and the AFL-CIO Committee on Political Education. But he bewilders the neat categorizers. While opposing federal housing subsidies, for example, he has fiercely fought President Nixon's impoundment of funds appropriated by Congress for that purpose.

Ervin's main energies have been spent in the cause of protecting the privacy and freedom of conscience of federal employees, dissenters, and all citizens against military, governmental, and big-business surveillance. Liberals began to see him in a different light as Ervin's crusade against "big brother" mounted apace with the sophistication of computerized data-bank operations and what Ervin sees as a trend toward "a mass surveillance system unprecedented in American history." Leading the unsuccessful Senate opposition to the Nixon administration's District of Columbia crime bill in July 1970, Ervin described the legislation—which permits police to break into the homes of citizens without knocking and to practise "preventive detention"—"a blueprint for a police state" and "a garbage pail of the most repressive, near-sighted, intolerant, unfair, and vindictive legislation that the Senate has ever been presented."

In a speech published in the New York *Times* (June 21, 1971), Ervin said: "There are some holding power of government who . . . would sacrifice these [Constitutional] principles to the ends of government for short-term purposes. . . . There are a number of . . . programs with which I take issue. These are predicated on the theory that if government officials can only acquire sufficient information in advance on individuals, then they can predict and control behavior. . . . No one man and no one executive department should have the absolute power to order government spying on how people use their right of free speech. This is what we mean by a government of laws and not of men."


SAM J. ERVIN JR.

He concluded: "I would try to spread a gospel of my own. That is my belief that the Recording Angel drops a tear occasionally to wash out the record of our human iniquities, there is no compassion to be found in computers. . . . Finally, I would try to assure that the power of making inquiries which could decide a person's job prospects or his reputation rested with people who understood that political activity at every level has always been the life blood of our democracy."

As part of a strategy devised to insure President Nixon the weakest possible Democratic opponent in the election of 1972, the Committee to Reelect the President (CREEP) began wiretapping the offices of the Democratic National Committee in the Watergate Hotel in Washington early in the campaign. That fact came to light on June 17, 1972, when burglars paid with CREEP funds returned to the scene of their "bugging" and were caught redhanded rifling files and installing additional electronic equipment. Publicly minimizing the break-in as an isolated "third-rate burglary" or "caper" perpetrated by independent zealots, CREEP and Nixon administration officials all the way up to the highest levels of the White House scurried to suppress incriminating evidence. The lid was kept on the scandal for months, and Nixon was returned to office with a landslide vote in November 1972.

Two dauntless reporters for the Washington *Post* would not let the issue drop, however, and gradually it became apparent that the Watergate "caper" was only the tip of an extensive political espionage and sabotage operation financed by "laundered" campaign money. Some of it was secretly extorted from intimidated or favor-seeking businessmen and companies in violation of federal law.

Meanwhile, Congress, which for years had let the weight of federal power slip to the White House, was growing restive at the Nixon administration's "arrogance" in flouting the Congressional power of the purse, ignoring requests for witnesses by Congressional committees, and refusing to consult or even inform the legislative branch about such matters as war policies or peace prospects. Watergate was the last straw, and when the Ninety-third session convened in January 1973 the Senate was ready to confront the President. In February it unanimously assigned a seven-man committee to investigate the Watergate affair and its ramifications, to be headed by Senator Ervin. Senate majority leader Mike Mansfield said, "Sam is the only man we could have selected on either side who would have the respect of the Senate as a whole."

Ervin opened the televised committee hearings on May 17, 1973 with the statement that the committee's purpose was to "probe into assertions that the very system has been subverted." He explained: "The founding fathers . . . knew that those who are entrusted with power are susceptible to the disease of tyrants. . . . To safeguard the structural scheme of our governmental system, the founding fathers provided for an electoral process . . . independent of the overwhelming power of government itself." He asserted that "if the many allegations . . . are true," Watergate was a conspiracy to "steal from Americans their most precious heritage, the right to vote in a free election."

In the first phase of the hearings, which ended in August 1973, former White House counsel John Dean testified that President Nixon was involved, if not in the planning, at least in the cover-up of Watergate. Former Presidential assistant John Ehrlichman contradicted Dean and former Attorney General John Mitchell swore that Nixon had been spared knowledge of the Watergate debacle. When the hearings uncovered the fact that Presidential conversations had been recorded, an effort was begun to obtain the relevant tapes. In the second phase of its hearings, which began in September 1973, the committee began concentrating on campaign "dirty tricks." In the third phase it planned to look into allegations of campaign funding irregularities and surreptitious "buying and selling" of the government. In addition to his other Senate duties, Ervin chairs the Committee on Government Operations.

Courtly Sam Ervin is a big, broad-shouldered, drawling man with darting eyebrows, eyes that alternately dance and pierce, arthritis-gnarled hands, and a quivering dewlap. Those who know him attest to his mountain charm and self-effacing manner. Basically shy, he is at once embarrassed by and appreciative of the fan clubs around the country in which young people are wearing "Uncle Sam" tee-shirts and buttons. Although mirthful, he never forgets the line of the obscure Memphis poet Walter Malone to the effect that we are all "travelers to the tomb."

Sam J. Ervin Jr. and Margaret Bruce Bell were married on June 18, 1924. They have two daughters, Laura (Mrs. William E. Smith) and Leslie (Mrs. Gerald M. Hansler). In Washington the Ervins live at the Methodist Hotel and in Morganton in an unpretentious house filled with the overflow of books from his hometown office libraries. The books range from law tomes through Kipling to Dale Carnegie. His recreations, outside of books, are fishing, watching *Gunsmoke* and other western programs on television, and driving around in his old Chrysler. Until the church began rotating its governing board, he was an elder of the First Presbyterian Church in Morganton.

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Who's Who in America, 1972-73

ESPOSITO, PHIL

Feb. 20, 1942- Hockey player
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Aside from peerless defenseman Bobby Orr, the player most responsible for the rise of the Boston Bruins from the depths to the heights of the National Hockey League is the league's perennial scoring champion, center Phil Esposito. The hefty, quick, hard-shooting Esposito, who joined the Bruins in 1967 after three seasons with the Chicago Black Hawks, set new records for goals netted (seventy-six) and total points (152) in 1970-71, and in the two following seasons he was again the leading scorer in the NHL, for the third and fourth times in his career. Orr's dominating presence obscured the Boston center's claim to superstar status until September 1972, when Esposito paced Team Canada—a motley aggregation of NHL luminaries that did not include Orr—to victory over the Soviet Union's national hockey team. Two basic elements in Esposito's excellence on the ice are his strength and his balance.

Philip Anthony Esposito was born on February 20, 1942 in Sault Ste. Marie, Ontario. He has one brother, Tony, the star goalie of the Chicago Black Hawks. As motorists enter Sault Ste. Marie they are greeted by plaques bearing bas-reliefs of the brothers and the inscription: "Welcome to Saulte Ste. Marie, the home of the Esposito brothers." Phil has said, "My brother is my best friend and the greatest goalie in hockey, but when we get on the ice he's not my brother, he's just another goaltender we have to beat."

The athletic rivalry between Phil and his younger brother dates back more than twenty years. "It began with table hockey games," Phil told Jack Olsen in an interview for an article in *Sports Illustrated* (March 29, 1971). "I'd pull the lever and slap that steel marble all over the place and even then Tony used to make some terrific saves." After their father, Pat Esposito, a steelworker, turned the basement of the family's home into a gigantic recreation room, Phil and Tony would strap pads on their knees and play indoor hockey by slapping a rolled-up woolen sock up and down the "ice."

In the winter, of course, they spent more time on real ice than in the recreation room. "We used to get up at 4:30 or 5 in the morning," Phil has recalled, "load Tony's pads and everything on the toboggan and pull it right through town to the rink so we could practice before school. Usually I did the shooting and Tony the goal tending. It's like baseball; every kid wants to get up and take his swings, and every Canadian kid wants to shoot the puck. I was a year older, so I did the shooting. Maybe Tony didn't like it but he didn't have much choice." When they played on the same team in a school tournament, Tony was voted the most valuable player and Phil the most likely to succeed.

After completing twelfth grade, Phil Esposito quit school to pursue a career in hockey. He played junior hockey until 1962, when he was signed by the Chicago Black Hawks, one of the six teams in the National Hockey League as it was then structured. (The league is now composed of two divisions with eight teams each. Chicago is in the Western Division and Boston—another carry-over from the old structure—is in the Eastern.)

With the Chicago farm team the St. Louis Braves in 1962-63, Esposito played seventy-one games, scored thirty-six goals, and made fifty-four assists for a total of ninety points. The following season he scored eighty points in forty-three games with St. Louis and finished the season with the Black Hawks, for whom he netted three goals and made two assists in twenty-seven games. At the start of the 1964-65 campaign Esposito was a Chicago regular, centering the line that had Bobby Hull on the left wing and Chico Maki on the right.

In his first full season with the Black Hawks he had twenty-three goals and thirty-two assists and his presence at center made it possible for Hull to score a record number of goals, fifty-four. The following season Esposito had twenty-seven goals and twenty-six assists and Bobby Hull had fifty-two goals. "Nobody could have worked harder or done more to help me," Hull told Pete Axthelm of *Sport* (December, 1968). "And Phil meant a tremendous amount to our morale."

PHIL ESPOSITO

But Esposito's value was lost on the Chicago management. In 1966-67 the Black Hawks finished first in the league and Esposito had his best scoring record, twenty-one goals and forty assists, but in six games in the first round of the Stanley Cup play-offs he failed to notch a goal or an assist as the Black Hawks lost to the Toronto Maple Leafs. Chicago general manager Tommy Ivan and coach Billy Reay indicated that they had lost confidence in Esposito by passing the word around the league that he was available for trade. On the evening of May 15, 1967, just three and a half hours before the trading deadline, Chicago sent Esposito, Ken Hodge, and Fred Stanfield to the Bruins for goalie Jack Norris, defenseman Gil Marotte and center Pit Martin. That trade ranks as one of the most blindly uneven of such transactions in the history of the NHL.

When Esposito joined the Bruins they were a last-place team and he was unhappy about the money he would miss by not participating in the postseason play-offs. "You won't miss it," Boston general manager Milt Schmidt told him. "With you here, we're going to make the playoffs." Esposito recalled in the *Sport* interview: "Naturally I couldn't believe him right away, but a few weeks after training camp opened, I began to get his point. I've always been a positive thinker, maybe even an egotist. And I began thinking I could help this team make it." Esposito did make it.

In his first season with the Bruins he scored thirty-five goals and added forty-nine assists for eighty-four points and the Bruins finished third, while Chicago, without Esposito, barely finished fourth. For the first time in nine years the Bruins entered the play-offs. There they lost to Montreal, but they had begun to acquire the poise and self-confidence that would soon make them champions, and Esposito was in large measure responsible for the lift in their morale. As Pete Axthelm wrote in his *Sport* article, "In a word, Esposito is a winner. He is not a dressing room orator, inspiring teammates to lofty heights. He is not even a man who always comes up with crucial plays; his playoff scoring record is undistinguished. He is, however, a light-hearted, loud, and indefatigable comedian, a man who can keep his teammates laughing and relaxed even when things are going badly. And in modern hockey, a leader who can keep people happy and confident during the darkest moments of a gruelling and often depressing schedule means more than the most inspirational orator." Or as Tommy Williams, an ex-Bruin who played on the same line with Esposito, once put it, "Forget about his great scoring. What he did for us was to show us how much fun we could have."

The Bruins' fun-loving, freewheeling, irreverent approach to hockey and the hockey establishment and their bruising style of play became a delight to Boston partisans and an irritant to fans of opponents, who dubbed them the "Boston bully boys," a title that they relish. (The epithet does not apply to Esposito, who quit looking for fights after breaking his nose and a hand and suffering multiple bruises in brawls on the ice early in his career.)

Netting forty-nine goals and making seventy-seven assists in 1968-69, Esposito set an NHL record for most points in a season, 126, a mark that he himself would later exceed, and he, Ken Hodge and Ron Murphy set an NHL line record of 114 goals and 263 points. Esposito was awarded the Hart Trophy as the league's most valuable player and the Bruins finished second in league standings and reached the semifinals of Stanley Cup play. The following season Esposito's scoring dropped a little, to ninety-nine points on forty-three goals and fifty-six assists. In the play-offs he had thirteen goals and fourteen assists in fourteen games as the Bruins won the Stanley Cup by defeating the New York Rangers, the Chicago Black Hawks, and the St. Louis Blues.

As Esposito bettered his own point record by twenty-six notches and Bobby Hull's goal mark by eighteen, the Bruins finished first in the NHL's Eastern Division in 1970-71. In addition, Esposito set records for most power-play goals and most game-winning goals, and he, Esposito, Hodge, and Wayne Cashman set a new record for the most goals and points (336) by a line in a single season. Boston was heavily favored for the Stanley Cup championship, but a fired-up Montreal team eliminated the Bruins in seven games in the first round of the play-offs, in which Esposito had three goals and seven assists but failed to score in the seventh and deciding game. For the third year in a row, Esposito was All-Star center on the NHL's Eastern Division team. Going into the 1971-72 season, he had NHL career totals of 537 goals attempted, 277 netted, and 358 assists. During that season he scored 133 points on sixty-six goals and sixty-seven assists and the Bruins regained the Stanley Cup, defeating the New York Rangers in six games in the finals.

On January 25, 1972 Esposito outscored Minnesota's Gump Worsley in the final period to push the East to a 3-2 victory over the West in the NHL All-Star game. He was the leading scorer in hockey's first "world series," an eight-game tournament that began in Montreal and ended in Moscow in September 1972. The Canadian and Soviet teams each had three wins and one tie going into the final match. In that encounter the Soviets were leading, 5-3, until, in the third period, Esposito scored and then maneuvered a play that led to a tying goal by Yvan Cournoyer. As the clock was ticking off the final minute of play, with the score 5-5, Esposito swept the puck away from a Russian player and passed it to Paul Henderson, who flicked it past U.S.S.R. goalie Vladislav Tretiak to give Team Canada its winning goal. Sportswriters universally observed that Esposito was not only the top scorer in the international series but also the "natural" leader of Team Canada. "Espo's was a Protean performance," a writer for the Canadian edition of *Time* (October 9, 1972) noted. "His bulky frame . . . seemed to be everywhere at once, shoveling passes to the wing, bearing down balefully on the referees, fighting remorselessly in the slot." In the 1972-season, the Boston Bruins finished second in the NHL standings and Esposito again led the league in scoring, with more than fifty-five goals.

Esposito's home base on the rink is the "slot," a spot ten or fifteen feet left or right of the net. There he waits for a pass while opposing defensemen try to push him out of the way. "He has a wide stance and keeps his balance well," Boston coach Tom Johnson has observed. "I don't think I have ever seen anyone who can move so well through traffic." One of Chicago's three goalies, Gerry Desjardins has said of Esposito: "When he gets that puck in front of the cage he is all arms and legs and looks like he is twelve feet wide. He doesn't get excited and rush the shot. He'll make two or three moves with the stick. He gets you down on the ice, and then the game is over. I wouldn't say he has a hard shot; it's average speed, but he is very accurate at picking the corners." And Hal Laycoe, former coach of the Vancouver Canucks, says: "When he has the puck he dominates the game. He has almost a fantastic ability to slow the game down to a scoring pace. So many goals are missed because the forwards are going too fast. He increases the percentage of scoring by slowing the game down. Once he has control of the puck he dictates the speed of the game better than any offensive player I have ever seen."

Normally easygoing off the ice, Esposito expresses irritation at critics who say that he would never have achieved such remarkable scoring figures had it not been for the expansion of the NHL. "Sure I needed a longer schedule to set my records," he told Phil Elderkin of the *Christian Science Monitor* (October 18, 1971), "but I still got forty-eight goals in our first fifty games and sixty-four in our first seventy. I'll tell you something about expansion that people never talk about. Today's hockey player is bigger, stronger, faster, and more talented. When I came into this league I was a big man physically—six feet and 210 pounds. I'd lean on guys to get position and they'd move. I can't do that anymore. There are a lot of kids in this league now who play like they're Wilt Chamberlain. And they save their best body checks for the scorers, because they figure that's one way of slowing them down." During a Stanley Cup play-off game with the New York Rangers on April 5, 1973, Esposito tore a ligament in his right knee. After surgery was performed in a Boston hospital on April 7 it was reported that Esposito would be in a cast for ten weeks.

Phil Esposito, his wife Linda, and their two daughters, Laurie Jane and Carie, live in Lynnfield, Massachusetts. In the off-season Esposito runs a hockey camp in Weymouth, Massachusetts and, with his brother and teammate Fred Stanfield, a lucrative hockey equipment business. For recreation in the off-season he plays softball and golf, even though he concedes he is "awful" at the latter. Esposito is remarkably humble about his prowess on the ice, or at least he was before his recent apotheosis. "I'm not a Bobby Hull, a Gordie Howe, or a Bobby Orr," he once said. "I've never made people rise to their feet with spectacular plays. I just do my job. To tell you the truth, I wouldn't walk across the street to see myself play."

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EVERT, CHRIS

Dec. 21, 1954- Tennis player
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Considering professional tennis primarily a man's sport, until recent years promoters of tournaments have generally felt that women players could not attract spectators and therefore offered only small prizes for women victors. Then, in September 1970, a group of women players led by Billie Jean King and Rosemary Casals formed their own tour—the Women's Pro Tennis Tour, also known as the Virginia Slims. That the promoters had been misguided became obvious the following summer at the United States Open in Forest Hills, New York, where the spectators came to see not the men, but the women, especially the then sixteen-year-old Chris Evert, who had surprised and delighted the tennis world only several weeks earlier as a member of the United States Wightman Cup Team. Before losing to Mrs. King in the semifinals at Forest Hills, Miss Evert had won forty-six consecutive matches against some of the best international talent in the game. The following January she came in second for the Associated Press Female Athlete of the Year award, behind Evonne Goolagong. Miss Evert, who turned professional when she reached her eighteenth birthday in December 1972, was named by Tony Kornheiser in *Sport* (December 1972) as one of the four reigning queens of tennis, along with Miss Goolagong, Margaret Smith Court, and Billie Jean King. He further asserted that "Chris Evert is the biggest drawing card in tennis—male or female."

CHRIS EVERT

Christine Marie Evert was born in Fort Lauderdale, Florida on December 21, 1954, the second of five children in a family whose members all share the enjoyment of tennis. Her father, James Evert, is both the manager and the teaching professional of Fort Lauderdale's Holiday Park Tennis Center, Florida's largest tennis complex. Evert, who won the National Indoor Junior Championship in 1940, attended Notre Dame University on a tennis scholarship. His wife, Colette Evert, came from a large, well-to-do family in Westchester, New York. Other members of the Evert household are Chris's older brother, Drew, her younger brother, John, and her younger sisters, Jeanne and Clare. The two boys have had state rankings as tennis players in their age groups, and in 1972 Jeanne was the runner-up in the sixteen-and-under girls' national championship.

The Evert children customarily begin to play tennis at about the age of six. When her father noticed Chris hitting balls against a wall at the courts, he decided to give her lessons. Liking the game, she practised harder and longer, until she was spending some two and a half hours after school and eight hours over weekends on the courts. Her parents prodded but did not push their oldest daughter into playing tennis. Mrs. Evert told Judy Klemesrud in an interview for the New York *Times Magazine* (March 19, 1972), "The idea of producing tennis champions was the furthest thing from our minds. I don't think the thought ever entered Jimmy's mind."

Over the years Miss Evert has developed a style of her own, in which a strong, two-hand backhand dominates. She tends to stay on the backline, and when an opponent comes to the net, she is likely either to lob the ball over her head or place an accurate ground stroke past her. What has been called her "unflappable poise," her intense concentration, and her ability to outlast her adversary are, however, perhaps the most effective assets of her game. Larry Merchant of the New York *Post* (September 10, 1971) commented, "Chris Evert . . . plays with a brass metronome ticking inside her. Playing her is like playing a wall; the ball comes back, inevitably, incessantly."

Not quite sixteen, Miss Evert began to make a name for herself in tennis in the fall of 1970 when she beat Australia's Margaret Smith Court in a tournament in Charlotte, North Carolina. Mrs. Court had just become the second woman in history to win the Grand Slam of tennis having carried off the United States, British, French, and Australian titles all in one year. In April 1971 Miss Evert won the Virginia Slims Masters in St. Petersburg, Florida and in August was chosen to compete against Great Britain for the Wightman Cup in Cleveland, Ohio. The team captain, Carole Graebner, had never seen Miss Evert play. "Her selection was based on her reputation," Mrs. Graebner admitted. At sixteen Chris Evert was the youngest player ever to compete on the team. After Valerie Ziegenfuss beat Winnie Shaw to gain for the United States a 3-2 lead in the best-of-seven series, Miss Evert took on Great Britain's best player, Virginia Wade, and crushed her, 6-1, 6-1, to give the United States the cup for the thirty-sixth time in forty-three attempts. Newsmen covering the matches chose Chris Evert for the most valuable player trophy.

At the beginning of September 1971 Miss Evert arrived at the West Side Tennis Club in Forest Hills for the United States Open. Since she was unaccustomed to playing on grass, which favors a faster game than the clay court where she had scored most of her victories, Miss Evert did not expect to win the tournament. "Winning a couple of matches," she said, "will still be good for me." She had nevertheless become so popular that her first and later matches were scheduled for the stadium's center court, a distinction few players achieve. More than 9,000 spectators applauded her easy, first-round, 6-1, 6-0, victory over Edda Buding of Germany. Her second match, against Mary Ann Eisel of the United States, tennis fans found especially thrilling. Miss Eisel won the first set and was at match point of the second when Miss Evert made her stand. Before 10,233 spectators, Miss Evert survived six match points, went on to take the set, and eventually the match, 4-6, 7-6, 6-1. Herbert Wind reported in the *New Yorker* (October 2, 1971), "Miss Evert left the court to a roaring ovation. She had captured the imagination of the spectators as no other young American player had in years. From that moment on, she was the tournament."

Coming from behind in the next two matches, Miss Evert defeated Françoise Durr of France, 2-6, 6-2, 6-3, and Australia's Lesley Hunt, 4-6, 6-2, 6-3. In the semifinals on September 10, 1971 she met the queen of women's tennis, Billy Jean King, whom she had beaten in St. Petersburg only because leg cramps had forced Mrs. King to default in the second set of their match. As 13,647 spectators watched the dramatic encounter, Mrs. King defeated Miss Evert in two sets, 6-3, 6-2.

Although Chris Evert lost, she had become so much of a favorite with spectators during the course of the tournament that they not only cheered her, but also applauded when her opponent made a mistake. That kind of popularity annoyed both her opponents and the other women players on the tour. But Mrs. King came to her defense. "Chris is great for women's tennis," she pointed out, as quoted in *Newsweek* (September 20, 1971). ". . . The other girls should stop worrying about their own little worlds and think about the whole sport. This is a 16-year-old kid who's beating the best people in the game. It's beautiful."

The two, Miss Evert and Mrs. King, met again on February 7, 1972 in Fort Lauderdale at the Women's International Tennis Tournament. Unlike the previous match, on grass, the Florida tournament was played on clay, giving Chris Evert an advantage. In addition, she had been practising her serve, which had been the weakest part of her game. Before a cheering hometown crowd, Miss Evert trounced Mrs. King, 6-1, 6-0. "I don't remember ever being beaten so badly, even as a junior," Billie Jean King told newsmen after the match.

Throughout the spring of 1972 sportswriters were generating interest in what was called in the New York *Times* (March 5, 1972) the "dream match in women's tennis." The preceding summer Evonne Goolagong, a nineteen-year-old Australian, had won at Wimbledon. She and Chris Evert were expected to meet for the first time at the Maureen Connolly Brinker tournament in Dallas, Texas. But when Mrs. King beat Miss Evert in the quarter-finals 6-7, 6-3, 7-5, the dream match was postponed until July at Wimbledon.

After helping the United States retain the Wightman Cup in June, Miss Evert remained in England, where the cup competition had been held, to prepare for Wimbledon. She advanced to the semifinals by beating three American women: Valerie Ziegenfuss (1-6, 6-3, 6-3), Julie Anthony (6-3, 6-2), and Patti Hogan (6-1, 4-6, 6-1). On July 5 she confronted the defending champion from Australia. It was a long match, lasting over an hour and a half. Miss Evert won the first set, 6-4, and was leading in the second, 3-0, when Miss Goolagong began to get the upper hand. She won the next six games and went on to take the match, 4-6, 6-3, 6-4. As Fred Tupper described the contest in the New York *Times* (July 6, 1972), "It smoldered into flame midway through and erupted in those last heart-tugging moments into the great match of this Wimbledon."

In the first Bonne Belle Cup competition between the United States and Australia, played in Cleveland later in the month, the two met again. Miss Evert avenged her Wimbledon loss by beating Miss Goolagong in three sets, 6-3, 4-6, 6-0. Putting the match in perspective, a sportswriter for the Washington *Post* (July 31, 1972) noted, "There was much prestige at stake, as many tennis observers think that Misses Evert and Goolagong will dominate women's tennis in the next decade." The "Immortal Rivalry," as it was termed in *Sports Illustrated* (August 7, 1972), intensified on August 13 at the United States Clay-Court Tennis Championship held in Indianapolis, Indiana, where Miss Evert defeated Miss Goolagong in two sets, 7-6, 6-1, to win the championship.

The excitement and sterling performances of the women's matches at Forest Hill in September 1972 again, for the second year, accounted considerably for the success of the tournament. Chris Evert reached the semifinals by winning a sudden-death tie breaker over Russia's Olga Morozova, 3-6, 6-3, 7-6. To the disappointment of the gallery, however, she then lost to Australia's Kerry Melville, 6-4, 6-2, and therefore missed the chance of facing Billie Jean King in a rematch for the women's singles title of the United States Open tennis championships. The following month on the clay court at Boca Raton, Florida she beat Mrs. King in the semifinal, 6-4, 6-2, and Kerry Melville in the final, 7-5, 6-4, to take first prize in the Virginia Slims Championship. Because of her amateur status, however, she could not accept the $25,000 purse, just as she had not been able to keep any of the $22,000 in her hypothetical earnings for earlier matches during 1972.

Before the end of the year, on her eighteenth birthday, Chris Evert turned professional, thus becoming eligible for prize money. In January 1973 she announced that she had lent her name to a line of tennis ensembles to be called "Chrissie Evert for Sports 7," manufactured by the Puritan Fashions Corporation. She also said that she planned later to endorse Bonne Bell products and Wilson tennis racquets. On turning professional, Miss Evert also had the opportunity to join the newly formed Women's International Tennis Federation, which had attracted many star players. But because of the risk that players competing in WITF events might be barred from the Wimbledon, Forest Hills, and other tournaments that she had not yet won, she decided to remain with the United States Lawn Tennis Association. In her first pro tournament, in Fort Lauderdale in March 1973, she won the first prize of $10,000, taking the final match from Virginia Wade, 6-1, 6-2.

"Little Miss Cool," "Little Miss Sunshine," and "Cinderella in Sneakers" are among the many nicknames that Chris Evert has acquired. With her trim, graceful figure (five feet five inches in height and 115 pounds in weight), her beaming smile, her long, dark eyelashes, and her soft voice, she has also been referred to as "America's Sweetheart" and "Miss Chrisma." For matches, she parts her long, blond hair down the middle and ties it back with a colorful ribbon. Miss Evert graduated in June 1973 from high school, the St. Thomas Aquinas High School in Fort Lauderdale, where she is an above-average student and a member of the National Honor Society. Her plans as a new pro are to live at home, with her father as her manager, and continue to follow a disciplinary regimen toward her goal of being the world's number one tennis player.

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FEATHER, VIC(TOR GRAYSON HARDIE)

Apr. 10, 1908- British trade union official
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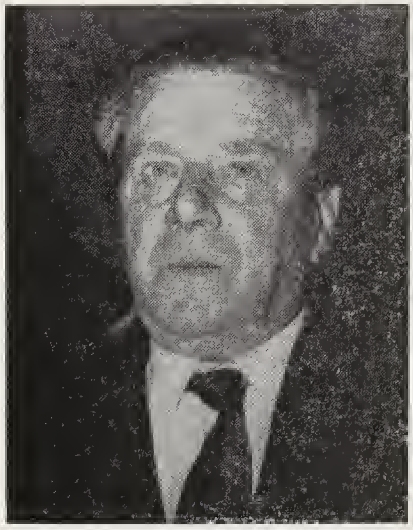
NOTE: In early September 1973 Vic Feather retired from his post as general secretary of the Trades Union Congress.

In recent years the British workingman has found himself confronting such critical economic problems and labor difficulties as rising unemployment and a lengthening series of bitter strikes. In this time of troubles his chief spokesman has been Vic Feather, the general secretary of the Trades Union Congress, a loose national confederation with which the great majority of British unions and trade unionists are affiliated. A pragmatic compromiser who is skilled at negotiating behind-the-scenes settlements, Feather once expressed his bargaining philosophy, as quoted in the *Guardian* (March 9, 1970), in the following way: "Industrial relations is a bit like sex relations. It's better between two consenting parties."

The son of Harry and Edith Feather, Victor Grayson Hardie Feather was born in the town of Gainsborough in Lincolnshire, England on April 10, 1908. The Feather family probably originated in Yorkshire, in the district around Haworth, and when Vic Feather was three, his parents moved to Yorkshire, settling in the industrial town of Bradford in the West Riding.

Reporting to school early each morning to get a free breakfast of hot cocoa and bread and drippings, and constantly dressed in ragtag hand-me-down clothes, Vic Feather grew up in extreme poverty, for his father, a former French polisher in a furniture factory, was often not well enough to work. As evidenced by the names they gave their son, in honor of Victor Grayson and Keir Hardie, two heroes of the British labor movement, Feather's parents were zealous trade unionists in an era in which industrialists



VIC FEATHER

and the authorities were hostile to unionization. As a result, Harry Feather, an early member of the socialistic Independent Labour Party (the predecessor of the modern Labour Party), was often blacklisted. He found work even harder to find after the outbreak of World War I in 1914, since he was an outspoken pacifist.

In 1918 Feather won a coveted scholarship to the Hanson Grammar School in Bradford, where he particularly enjoyed English composition, French, and German, and displayed skill as a caricaturist and cartoonist. As a student at Hanson he seemed, for a while, to be heading for juvenile delinquency. As he told Keith Harper in an interview for the *Guardian* (May 16, 1972), he was often punished for "doing things like stealing" and "just making an utter nuisance" of himself, and on one occasion he was "given the strap, six on each hand, for 'keeping bad company.'"

Feather was jolted out of it, however, when his father suffered a stroke, and he rededicated himself to his schoolwork with such diligence that he often sat up into the small hours, studying in bed by the light of a candle. One such night he fell asleep at his books and the bed caught fire, an accident forgiven by his parents when he won distinctions that semester in mathematics and English. The father meanwhile had become a total invalid, and since he was no longer able to work, fourteen-year-old Vic was obliged to leave school, in order to help support the family.

After working for a short time in a local textile mill, in 1923 Feather took a job as a flour boy at the Bradford Co-operative Society, where his duties consisted of filling and weighing sacks of flour. He remained with the Co-op until 1937, working for it as a truck driver and in other jobs. In 1928 he had taken on a second job, two nights a week, as a lecturer on bookkeeping and commercial law, which he had mastered at evening school, where he had also studied foreign languages and technical subjects. His remaining free time was given over to reading of works on socialism and related political and economic matters, and to union activities.

As dedicated a trade unionist as his mother and father, Feather joined the shopworkers' union when he went to work for the Co-op. After serving as a shop steward at fifteen, he became chairman of his branch committee at twenty-one, and not long after that he was elected to the Yorkshire Divisional Council. He also served as a member of his local trades union council, and as a stirring public speaker, became the youngest political agent in the British labor movement. During much of that period he was influenced by his close association with Frank Betts, a member of the Independent Labour Party and the crusading publisher-editor of the *Bradford Pioneer*, a socialist weekly newspaper to which Feather contributed cartoons and a column, using the by-line "Bimbo."

Feather had long dreamed of working for the Trades Union Congress (TUC), the London-based national body representing most British trade unions. In 1937, responding to an ad in the *Daily Herald*, he applied for the position of assistant in the TUC's organization department, and was hired at a salary of five pounds a week, after an interview with Walter Citrine, the TUC's general secretary. By 1940 Feather was in charge of all of Great Britain's local trades union councils.

During World War II Feather's duties involved him in maintaining contacts between the TUC and various government departments. He also became known as a negotiator, winning especial admiration for his handling of the difficult series of bargaining sessions with British Ford that resulted in the acceptance of unions at the firm's plant at Dagenham. In 1943 he was a member of the TUC delegation that accompanied Walter Citrine to Moscow, and early in 1945 he was sent to Athens for several months by the British government to help reorganize the Greek trade union movement. Feather served in the Home Guard for the duration of the war, and was decorated with a certificate of gallantry for his rescue of four people trapped in the wreckage of a bombed-out building that was on the verge of collapse.

In 1947 Feather became the assistant secretary of the TUC. In that new post, which he held for eleven years, he had a wide range of duties, among them the maintenance of liaison between the TUC and the trade union group of members of Parliament, the settlement of disputes between TUC member unions, the arrangement of meetings between member unions to discuss structure and amalgamation, and the meeting of international union delegates. Often abroad on TUC business, he traveled to many countries in Europe, North and South America, Asia, and the Middle East. In 1949 he helped to reorganize the trade unions of Berlin and in 1959 the trade unions of India and Pakistan. In 1958 he played a role in settling the Japanese rail strike. He has lectured on trade unionism in the United States, in 1954, and in Southeast Asia, in 1957. During his years as assistant secretary, Feather remained unknown to the public at large, although he won the esteem of his colleagues. In November

1960 he was advanced to the post of assistant general secretary, in which, as deputy to George Woodcock, who had become general secretary in 1959, he became the second man in the TUC's hierarchy.

In that largely thankless and unenviable post, Feather was given few responsibilities and kept in the background by Woodcock, with whose personality, outlook, and interests his own were in sharp contrast. As a result, many observers wrongly began to consider him something of a nonentity, but all that changed in 1966 at the TUC conference at Blackpool, England. It was convened during a critical period in which the TUC had been unable to settle a seamen's strike that had threatened Great Britain's economic wellbeing. At that juncture, Woodcock was incapacitated by a heart ailment, and Feather addressed the delegates in his stead. He acquitted himself magnificently, confounding those critics who dismissed him as a lightweight and winning a new accession of self-confidence. When someone made the observation to Feather that it now seemed certain that he would succeed Woodcock, he replied, "I should bloody well hope so." Now the heir apparent, he was very much in the public eye. In 1968, as chief organizer of the TUC's 100th birthday celebration in Manchester, the city where it had been founded, he displayed an unexpected flair for spectacular showmanship.

In February 1969, when Woodcock retired, Feather became acting general secretary of the TUC, and in September 1969, at the TUC's annual conference, he was formally elected to the post. The membership of the 170-union federation includes about 9,000,000 of Great Britain's 10,500,000 unionized workers. Feather came into office in the midst of an ongoing economic crisis, characterized by contracting overseas markets, sluggish productivity, sharply rising prices, and an increasingly bitter series of strikes. So serious were those stoppages in their impact on the British economy that members of Harold Wilson's Labour government, including Barbara Castle, its Minister of Production and Employment, threatened to pass antistrike legislation if the TUC could not curb its freewheeling member unions.

In contrast to Woodcock, an aloof intellectual given to philosophizing about growth rates but little interested in consolidating TUC's control over its affiliated unions, Feather is a pragmatic, aggressive organizer and negotiator. A "shirt-sleeved fixer," he is well suited to develop rapport with the neglected "blue-collar blokes" who are the backbone of the TUC. As "Pendennis" predicted in his column for the London *Observer* (January 19, 1969), after disparaging Woodcock's "drifting about in a lonely over-consciously intellectual world of his own, going on about 'dirty compromises,'" Feather's "approach to the TUC leadership [would] be as startling as a belch at a vicarage tea-party, and the rank and file [would] love him for it."

With unemployment rising and with many labor unions subscribing to an "I'm all right, Jack" policy of looking after their own interests, Feather and his TUC found themselves at the center of an overheated political controversy. From the outset of his tenure Feather opposed government efforts to introduce a statutory "cooling-off" period with fines for unions that insisted on striking. He ultimately succeeded in getting Wilson and Castle to back down and at the same time worked behind the scenes to effect compromise settlements in many of Great Britain's most pressing labor disputes, bringing to bear his personal talents as a negotiator and the waning but still impressive prestige of the TUC. His successes, achieved despite the opposition of the TUC's left wing, did much to restore industrial peace, winning the praise of Barbara Castle, who called him "potentially one of the greatest general secretaries of the trade union movement."

In the years that followed, and especially after the government came under the control of Edward Heath and the Conservative Party, Feather followed a middle course. Although he opposed government efforts to impose wage restraints and other restrictions on unions, he insisted that the unions police themselves and resist the temptation to strike unless all other measures failed. He fought hard against the Conservative government's stringent antiunion Industrial Relations Bill, and, when it became law in 1972, joined with representatives of British industry to create independent conciliatory and advisory machinery that would make it possible to resolve labor disputes without recourse to governmental action. He also helped to set up a joint body to formulate anti-inflationary wage and price policies.

Long interested in the labor movements of other countries, in the 1950's Vic Feather made a study of trade unionism in India that was published as a series of articles in the London *Times*. He has also written *Trade Unions, True or False* (1951), *How do the Communists Work?* (1953), and *The Essence of Trade Unionism* (1963). He serves as director of the Workers' Educational Association and of the Institute of Manpower Studies, as a vice-president of the International Confederation of Free Trade Unions, as a governor of the National Institute of Economic and Social Research and of the London School of Economics, as a member of the Court of the University of Bradford, and as vice-chairman of both the National Savings Committee and the Consumers Association. He is a fellow of the Royal Society of the Arts and holds an honorary doctorate in technology from the University of Bradford. In the New Year's Honours of 1961, Vic Feather was created a Commander of the Order of the British Empire.

In 1930 Vic Feather married Alice Helena Fernyhough Ellison. Since their son and daughter are now grown up, Feather and his wife live alone in the same modest semidetached house in the London suburb of Heston, in an area harried by jet noise from Heathrow Airport, that they have owned for more than thirty years. Feather is a short, shaggy, and stocky man, with a marked North Country accent and a down-to-earth personal style. At ease with working-class camaraderie, he enjoys salty language, Rabelaisian humor, big cigars, and *Private Eye* magazine. A former Yorkshire League cricketer, he plays for the TUC team in its annual match against the Labour and Industrial correspondents.

Although he is also interested in music and theatre, Vic Feather reserves his greatest enthusiasm for art. Long an amateur painter, he keeps paints and an easel in his office at Congress House, the TUC headquarters, even though he rarely has time to use them. In spite of his modest salary (the equivalent in United States currency of $9,240), he has managed to accumulate an impressive personal collection of works of art, among them a Jacob Epstein bust of Paul Robeson, often by sacrificing other things that he or his family has needed.

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FLACK, ROBERTA

Feb. 10, 1940- Singer; musician; composer
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In the summer of 1967, Roberta Flack, a schoolteacher moonlighting as a chanteuse in Washington, D.C., gave up teaching to launch herself on a full time career in music. Starting in a night club with a small cult of enthusiasts, she skyrocketed to international fame, with five successful LP albums by mid-1973, several best-selling single records, two Grammy awards, and consistently sold-out concert appearances. Originally schooled in classical music and devoted to high standards of professionalism and disciplined hard work, Roberta Flack is one of the few genuine artists in the contemporary popular music field.

Roberta Flack, one of the four children (three girls and one boy) of Laron and Irene Flack, was born on February 10, 1940 in Black Mountain, a small Piedmont town near Asheville, North Carolina. Her paternal grandfather was a white immigrant from Germany. Both of her parents were musically talented. Her father had taught himself to play the piano and was, in Roberta's words, "a sort of primitive Art Tatum or would-be Fats Waller." Her mother, who had the benefit of a few music lessons, played the piano for the local black Methodist church. Roberta remembers sitting on her mother's knee as a child and picking out tunes on the piano keys.

When Roberta Flack was about five years old, the family moved to Arlington, Virginia, a suburb of Washington, D.C., where her father was employed as a draftsman by the Veterans Administration while her mother worked as a domestic and cook for Wakefield High School. About a year after their arrival in Arlington, Roberta's father brought home the family's first piano—an old upright that he had found in a junk yard and had painted lime green. Whenever the keys were struck, according to her recollection, the stench of "junk-yard dew" (her euphemism for rat urine) rose in waves, a side-effect that did not deter her from learning to play by ear before she began taking regular piano lessons at the age of nine. Her first teacher was Mrs. Alma Blackmon, a woman with an excellent professional reputation, who attended the same church as the Flacks. Before long, Roberta was playing such classical composers as Beethoven and Rachmaninoff. At the age of thirteen she won second prize in a piano contest among black students in Virginia for renditions of the state song, "Carry Me Back to Old Virginny," by the black composer James A. Bland. Among her memories of the contest was the contrast between the segregated white hotel in Richmond where she competed and the "ratty little hotel" for blacks where she was forced to stay during the contest.

An overweight, shy, and sedentary little girl, Roberta Flack performed well in school, where she skipped several grades. She started junior high school at the age of eleven. When she entered high school in Arlington she continued to get good grades, a record she attributes in part to a limited social life. "I was a good student because I didn't do anything else," she told Phyl Garland of *Ebony* (January 1971). "I weighed over 200 pounds. All I did was play the piano and eat all day and I did them at the same time. And study and go to church. That was *all* I did."

When she graduated at fifteen she won a scholarship to Howard University. She started out as a piano major, then switched to music education, which required that she study vocal as well as instrumental music. Still sensitive about her obesity, she shifted the emphasis of her study from instrumental to vocal in her junior year, partly because of her embarrassment on seeing a picture of herself playing a wind instrument in the school band. "My cheeks were all puffed out and you couldn't tell where I ended and the baritone horn started," she recalled in the *Ebony* interview. While still an undergraduate at Howard, she organized choral groups in her church and at home and earned some extra money by directing a choral group of nursing students at Freedmen's Hospital. She also became the first undergraduate at Howard to give a public recital in vocal music —including German lieder, operatic arias, Italian ballads, and Negro spirituals. For her required practice teaching, Miss Flack was assigned to the all-white Alice Deal Junior High School, where the only black employees before her had been cooks and janitors. She remembers being pelted with apples when she first came to teach at the school.

In 1958, when she was eighteen, Roberta Flack received her B.A. degree in music education. While she was working toward a master's degree in 1959, her father died, and she decided to discontinue her education. To help her family financially, she took a $2,800-a-year job teaching English at a black school in Farmville, North Carolina, with about 2,800 pupils (she earned "a dollar a kid before taxes," she says), ranging from kindergarten through the senior year of high school. The students, mostly from poor families, interrupted their schooling seasonally to work in the fields, and many in the higher grades were in their twenties—older than Roberta herself. "I was hired to teach English literature and I ended up having to teach basic grammar to twelfth graders," she told Richard Lee of the *Washingtonian* magazine. Since the school budget was too skimpy to provide for a music teacher, Roberta Flack taught music as well as English, directed the school choir, and supervised the cheerleaders. She even conducted special classes for the mentally retarded and physically handicapped. Working from seven in the morning to seven at night, she lost forty pounds and nearly had a nervous breakdown, but she enjoyed it. "We did some beautiful things that year," she recalls.

After a year at Farmville, Miss Flack took the examination to teach in the District of Columbia's public school system. Over the next seven years she taught music in three different junior high schools in the District. Her methods provoked the disapproval of some of her administrators who felt that she violated the rules by associating too closely with her pupils. According to Miss Flack, that was "the only way to get through to some of them—especially the incorrigibles." In her free time she played the organ and directed choirs in churches and coached voice students for Frederick "Wilkie" Wilkerson who became her voice teacher. One day, in about 1960, on hearing her belt out a popular tune as a joke, Wilkerson advised her to stop concentrating on operatic vocal technique and devote herself to popular music. She was hurt at first, and it was not until some time later that she decided to follow the advice. Meanwhile, in 1962, her former piano teacher, Mrs. Blackmon, helped her to get a job as a part-time accompanist for opera singers at the Old Tivoli Restaurant in the Georgetown section of Washington. Gradually she devoted more and more of her free time, during summer vacations and after school, to playing and singing popular songs. In the spring of 1967, while she was singing five nights a week at the 1520 Club on K Street in Washington, she auditioned for Henry Yaffe, who had opened his first Mr. Henry's club on Capitol Hill in 1966 and was in the process of buying the Old Tivoli, which he then converted into a Georgetown branch of Mr. Henry's. Impressed by her voice and style, Yaffe hired her in May 1967 to sing at Sunday brunches at his Capitol Hill club, a job that paid $20 an afternoon.

When the school term ended in the summer of 1967, Roberta Flack gave up teaching. At the Georgetown Mr. Henry's, which opened in August, she drew a fashionable and steadily growing crowd of enthusiasts. Her local fame was such that in January 1968 Yaffe opened a special room, Mr. Henry's Upstairs at the Capitol Hill club, as a showcase for her. Among her admirers were Burt Bacharach, Al Hibbler, Carmen McRae, Kim Stanley, Woody Allen, Bill Cosby, and David Merrick. Jazz pianist Les McCann, who was then playing at the Bohemian Gardens, was so impressed that he made a tape of her singing and arranged for her to obtain a contract with Atlantic Records in New York City. She went into her first recording session prepared with a repertoire of some 600 songs and sang forty-two of them within three hours. Her debut LP album, *First Take,* sold about 100,000 or 150,000 copies during its first few months on the market, while her second album, *Chapter Two,* sold over 1,000,000 copies soon after its release in late 1970. That year, she appeared in several television shows, including the third Bill Cosby special on NBC-TV in March, on which she was the sole guest. She was also featured at the Montreux Pop Festival in Switzerland, the Schaefer Festival in New York City, the Newport Jazz Festival, the Hampton (Virginia) Jazz Festival, the Cincinnati Jazz Festival, and night clubs in Detroit and Los Angeles—including Shelley's Manne-hole in Hollywood.

ROBERTA FLACK

Continuing her conquest of the popular music field, Roberta Flack made a triumphant concert debut at New York's Philharmonic Hall in December 1970, singing to a capacity audience. In 1971 *Downbeat* magazine named her Female Vocalist of the Year, a title held by Ella Fitzgerald for the preceding eighteen years. National advance sales of her third album, *Quiet Fire,* totaled close to $1,000,000 before it was released late in 1971. It was recommended by *Stereo Review* as a "recording of special merit," a judgment backed up almost unanimously by the critics. Don Heckman of the New York *Times* (January 2, 1972), who abandoned his earlier reservations about her ability to measure up to Nina Simone, wrote that "within her chosen style —a clear declamatory and exceedingly warm voice supported by her own delicate piano chording and jazz rhythms—she is quite simply among the very best." Although in the view of Hollie I. West of the Washington *Post* (November 26, 1971) *Quiet Fire* repeated the "well-worn themes and similar melodies" in the singer's first two albums, the critic found it "pleasant . . . with minor peaks and small cloud kingdoms" and some "exquisite performances." Among the highlights of *Quiet Fire* was "Go Up, Moses," a topical parody of the familiar spiritual "Go Down, Moses" that she wrote with Joel Dorn and the Rev. Jesse Jackson.

In 1972 Roberta Flack's rendition of the song "The First Time Ever I Saw Your Face," originally included in the album *First Take,* was reissued as a single, after it had been heard on the soundtrack of the Clint Eastwood film *Play Misty for Me* (Universal, 1971). The recording reached the number one position on the charts of *Billboard, Cashbox,* and *Record World* magazines, and it also brought Miss Flack's debut album to the top of the LP charts. She repeated her success with her second single, an interpretation of Norman Gimbel's "Killing Me Softly With His Song." Her fourth LP album, a team effort called *Roberta Flack and Donny Hathaway,* released in mid-1972, was praised in *High Fidelity* (August 1972) as "sheer perfection . . . carefully conceived, tastefully arranged, and expertly produced." *Stereo Review* (September 1972) rated it as "velvet funk" and "one of the most sensual experiences . . . via records this year."

When the Grammy awards were distributed by the National Academy of Recording Arts and Sciences in March 1973, Roberta Flack won the Record of the Year award for her interpretation of "The First Time Ever I Saw Your Face"—which also earned its composer, Ewan MacColl, the Song of the Year award. With Donny Hathaway she also shared the honors for the best vocal performance by a duet, group, or chorus, for their performance of "Where Is the Love?" Miss Flack did not attend the ceremony, not only because she had a previous rehearsal commitment to conduct a benefit performance of the Frederick Wilkerson Choir, but also because she did not think she would win. She had been "totally ignored the year before" when the Flack-Hathaway version of "You've Got a Friend" sold over a million copies. "It really hurt because I'm sensitive about things like that," she told Jan Hodenfield of the New York *Post* (March 17, 1973).

Among Roberta Flack's activities during 1973 were two concerts with Quincy Jones's band at the Felt Forum in New York's Madison Square Garden in March; her own half-hour television special, *The First Time Ever,* presented on ABC-TV in June; a Shea Stadium concert on July 4; and release of her fifth album, *Killing Me Softly.* Her future commitments include a contract to compose the score for a Christmas 1973 NBC-TV production of "The Life of Christ as Seen Through the Eyes of Rembrandt," and a film on the life of Bessie Smith, in which she is to play the starring role. In addition to working as a performer and composer, Miss Flack owns two music publishing firms and is a partner with Donny Hathaway in a production company. In the summer of 1973 she announced that she planned to work for a doctorate at the school of education of the University of Massachusetts, specializing in methods of teaching disadvantaged children.

Miss Flack openly criticizes the machinations of the commercial music business. "They like to manipulate you up and down, record company people, promotion people, booking agency people, everybody wants a piece of the pie," she says. "My success has come . . . because of . . . a lot of concentrated effort," she told Danny Holloway in an interview in the British publication *New Musical Express* (April 28, 1973). "I'm as straight as I can be. I have two bad habits: eating the wrong kind of food and smoking cigarettes.... They respect me [at Atlantic Records] . . . because they know I'm not out messin' around, fornicatin' with nobody or drunk in some hotel. I am working every second I have." Like other aspects of her personality, her racial attitudes are independent. Although she believes strongly in the black struggle for equality, her tastes in music do not follow racial lines. Her repertoire includes pop, blues, jazz, rock, spirituals, and European as well as American folk songs. Her favorite singer is Frank Sinatra, who "naturally gets out of the music exactly what the composer is saying," and she has offended some black fans by refusing to classify herself as a soul singer. "There is no color in music . . . ," she observed in the New York *Post* interview. "My kind of music... could be called a combination of science and soul. Soul, because I'm able to communicate what I feel . . . and that to me is the expression of . . . one's soul, sharing that little thing inside you that makes you tick. . . . The scientific part is the part that gets you over because you know how to do what it is that you're doin'."

In 1966 Roberta Flack married Stephen Novosel, a jazz bassist from Pennsylvania. Their interracial marriage was opposed by Novosel's family and by Roberta's brother, who refused to give her away, forgetting, Roberta once noted, that "we had a white grandfather." The marriage ended in divorce in 1972, leaving Roberta Flack determined to "avoid combining marriage and the pursuit of a career like it was a case of leprosy." A sturdily built woman with smooth, coffee-colored skin, Miss Flack usually wears a big Afro wig that is the trademark of what an admirer has called "next to the Capitol dome . . . the best-known hemisphere in Washington." She projects a presence that has inspired reporters to describe her, variously, as stately, commanding, strong, discursive, warm, down-home, self-confident, and opulent. She is a member of Sigma Delta Theta sorority. Since 1970 she has occupied a new home with three grand pianos, a big yard, and a swimming pool in Hollins Hill, Virginia, a middle-class suburb of Washington. She now lives alone except for a maid and a horde of dogs and cats who help to satisfy her "burning urge to love something tangible all the time." On April 22, 1972 the city of Washington officially celebrated Roberta Flack Human Kindness Day.

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FORSYTHE, JOHN

Jan. 29, 1918- Actor
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JOHN FORSYTHE

Television's perennial "Bachelor Father" is John Forsythe, the veteran of several situation comedy shows of a genre in which a hapless unmarried man through some blind accident of fate is left in sole charge of the rearing of one or more children. From 1957 to 1962 Forsythe starred in the original *Bachelor Father* series, creating the role of a Hollywood bachelor whose febrile romantic pursuits were invariably thwarted by his responsibilities as guardian to a teen-age niece. He subsequently repeated the formula, with only slightly different variations, in two less successful programs, *The John Forsythe Show* (1965-66) and *To Rome With Love* (1969-71). To his television comedy roles Forsythe brings a personable manner, a handsome appearance, and deft comic abilities. In a marked change of pace, he has been serving as host and narrator since early in 1972 of *The World of Survival*, a syndicated series of televised documentaries concerned with wildlife adventures throughout the world. Forsythe has also appeared in Broadway shows, in films, and in televised dramas.

John Forsythe was born John Lincoln Freund on January 29, 1918, the son of Samuel Jeremiah and Blanche Materson (Blohm) Freund. His birthplace was Carney's Point, New Jersey, which at that time was a town of 300 persons across the river from Wilmington, Delaware. (One authoritative source gives his place of birth as Penn's Grove, New Jersey.) When Forsythe was six years old, his family moved to New York City, where his father became a junior executive on Wall Street according to *TV Guide* (December 25, 1965), although the *Biographical Encyclopaedia & Who's Who of the American Theatre* (1966) insists that he was a factory manager. The family later moved to the Connecticut suburbs.

As a child, Forsythe memorized baseball statistics and dreamed of becoming a sportswriter. After graduating from high school, he attended the University of North Carolina at Chapel Hill for a time and spent a couple of summers as a sports announcer at Ebbet's Field in Brooklyn, then the home of the Dodgers. His announcing job led to acting assignments on such marathon radio soap operas as *Helen Trent* and *Stella Dallas* and he decided to take up an acting career.

Forsythe made his theatrical debut in the fall of 1939 as a member of a touring company of Clare Tree Major's Children's Theatre. Besides acting in the troupe he drove a truck and served as an assistant stage manager. Later the young actor looked for a role on Broadway, supporting himself in the meanwhile by waiting on table at Schrafft's, operating an elevator, and working as a runner for a brokerage firm. Forsythe finally made his Broadway debut in September 1942 as a replacement for Edmund Glover as Private Cootes in *Vickie*, an eminently forgettable farce by S. M. Herzig, which was followed by an appearance as a Coast Guard in Gladys Hurlbut's short-lived *Yankee Point*. Both comedies had World War II backgrounds.

Forsythe's stage roles brought him to the attention of executives from Warner Brothers, who cast him in *Destination Tokyo* (1943) and *Northern Pursuit* (1943). After completing those movies he joined the United States Army Air Corps, where he continued his theatrical career as Ted Bricker in Moss Hart's musical *Winged Victory* and in Sidney Howard's play, *Yellow Jack*.

After his discharge from the United States Air Corps in 1945, Forsythe obtained a release from his Warner Brothers contract and returned to New York, where he found roles in Bella and Samuel Spewack's *Woman Bites Dog* (1946) and in *It Takes Two* (1947). In 1947 he was chosen by Elia Kazan to succeed Arthur J. Kennedy as Chris Keller in Arthur Miller's seething drama of family tensions, *All My Sons*. Forsythe performed in that play for a year, during which time he became a charter member of Lee Strasberg's Actors' Studio.

In 1949 Forsythe began touring in the first national road company of Thomas Heggen's and Joshua Logan's *Mister Roberts* in the title role, and in October 1950 he succeeded Henry Fonda in the Broadway production of the long-running World War II comedy. Meanwhile, he interspersed his stage appearances with roles on such "live" television dramatic programs as *Studio One*, *Philco Playhouse, Kraft Theatre,* and *Robert Montgomery Presents.* In 1952 he was named television actor of the year by *TV Guide.*

In John Patrick's Broadway hit *Teahouse of the August Moon,* Forsythe costarred with David Wayne as Captain Fisby, the American Army officer who vainly attempts to impose military bureaucracy on the feckless inhabitants of Okinawa during the American occupation after World War II. After the play opened at the Martin Beck Theatre on October 15, 1953 Brooks Atkinson wrote in the next morning's New York *Times:* "John Forsythe is as perfect in the part of the captain as Henry Fonda was in *Mister Roberts* —something of the same genial style of acting and very much of the same inflection of voice."

Although *Teahouse of the August Moon* incontestably established Forsythe as a comedy star, it was before television and movie cameras, not theatre audiences, that he was to exploit his comic talents further. Under contract to Universal Pictures he made three lightweight comedies: *It Happens Every Thursday* (1953) and *The Ambassador's Daughter* (1956), both of which paired him with Loretta Young, and *Everything But the Truth* (1956), in which his leading lady was Maureen O'Hara. For Paramount Pictures he appeared in Alfred Hitchcock's ghoulish but tongue-in-cheek murder mystery, *The Trouble With Harry* (1956). Forsythe was also given major roles in several movie melodramas, including *The Captive City* (United Artists, 1952), a crime story inspired by the Kefauver investigations, *The Glass Web* (Universal, 1953), a murder mystery, and the western adventure *Escape from Fort Bravo* (MGM, 1954). In 1956 he was voted one of the top ten new stars by the motion picture distributors of America.

In September 1957 Forsythe began the television series with which he is most closely identified, *Bachelor Father,* in which he played Bentley Gregg, a lawyer and man-about-town who becomes the legal guardian of his thirteen-year-old niece. Most episodes revolved around Uncle Bentley's flirtations with attractive women and his conscientious but bumbling attempts at being a surrogate father. Among the features of the show were Forsythe's vast and impeccably tailored wardrobe and a steady stream of telegenic female guest stars. Starting out on CBS's Sunday night lineup, during its five-year run *Bachelor Father* survived shufflings in various time slots on the other two major networks. By the time it was finally laid to rest in 1962 it had made a small fortune for its star, who was also its coproducer and half owner.

After the demise of *Bachelor Father,* Forsythe appeared in two embarrassing motion pictures, *Kitten With a Whip* (Universal, 1964), a cretinous thriller costarring Ann-Margret in her first dramatic effort, and *Madame X* (Universal, 1966), Ross Hunter's witless remake of a classic handkerchief dampener about sacrificial momism, which costarred Lana Turner. In both films he was cast as a political aspirant whose career is threatened by looming scandal.

In 1965 Forsythe returned to television with a new series, *The John Forsythe Show* over NBC, in which he played a girl-chasing, jet-flying Air Force major who inherits a genteel boarding school for girls. Badly written and banal, the show was savaged by such critics as Jack Gould of the New York *Times* who dismissed it as "a numbing personnel expansion of *Bachelor Father,*" and it soon developed rating problems. In the spring of 1966 the producers made a last-ditch attempt to salvage it by jettisoning the girls' school and putting the major back in the Air Force to engage in espionage, but the show was scuttled at the end of the season.

Returning to the movie camera, Forsythe was featured as the dogged police detective who tracks down the killers in *In Cold Blood* (Columbia, 1967), Richard Brooks' successful film version of Truman Capote's best seller on the Clutter murders in Kansas. Two years later he appeared in Alfred Hitchcock's minor *Topaz* (Universal, 1969), a spy story based on a novel by Leon Uris. Forsythe played a C.I.A. intelligence officer based in France. Around the same time he also starred in *The Happy Ending* (United Artists, 1969), an anatomy of a distintegrating upper-middle-class marriage that most critics found hopelessly maudlin.

"Movies are a luxury medium," Forsythe told JoAnn Harris (Washington *Post TV Channels,* September 29, 1969), after finishing *Topaz.* "There's not so much work. But I'm imbued with the puritan ethic, so I've gone back to the grind of TV." In the fall of 1969 he launched his third series, *To Rome With Love,* which one critic promptly called "Bachelor Father at the Coliseum." *To Rome With Love* had to do with a widowed American college professor who moves to Rome with his three daughters when he is offered a university position there. Romance was played down in the series, with much of its humor arising from the clash in cultures between the Iowans and the ebullient Italians. "The personable John Forsythe is the main asset of the series," wrote Jack Gould of the New York *Times* (September 27, 1969), after CBS premièred the show, "but it is doubtful if he alone can overcome the handicap of imposing Hollywood nonsense on a city rich in drama and laughter." Nevertheless the series lasted for two seasons, until the spring of 1971.

While fulfilling his motion picture and television series chores John Forsythe has continued to appear in dramas on the home screen. Among them are *Wuthering Heights* (*Dupont Show of the Month,* CBS, 1958), *The Miss and the Missiles* (CBS, 1959), *The Teahouse of the August Moon* (*Hallmark Hall of Fame,* NBC, 1962), in which he recreated his Broadway role, and *A Bell for Adano* (*Hallmark Hall of Fame,* NBC, 1967).

Convinced that the legitimate theatre is the most gratifying medium in which an actor can work, Forsythe has never completely abandoned the stage. In 1956 he directed a revival of *Mr. Roberts* at the New York City Center of

Music and Drama, and twelve years later, in 1968, he returned to the Broadway stage to star in *Weekend,* a play about Washington politics by Gore Vidal. In what Walter Kerr of the New York *Times* (March 31, 1968) called "a splendidly self-contained performance," Forsythe played a Presidential candidate whose political aspirations are jeopardized by his son's romance with a black girl. Despite Forsythe's portrayal, the play closed after two weeks. Most recently, Forsythe performed in a 1971 Los Angeles Centre Theatre Group revival of *The Caine Mutiny Court-Martial* directed by Henry Fonda. In it he undertook the role of Lieutenant Greenwald, which was originally played by Fonda in the Broadway production.

Readers of the April 4, 1973 issue of *Variety* were greeted by a full-page advertisement announcing that *The World of Survival,* the wildlife adventure series for which John Forsythe has been serving as host and narrator since early in 1972 had been renewed for the 1973-74 season by its sponsors. Filmed on locations all over the world, the conservation-oriented and ecology-conscious series deals with everything from the puffin-hunting inhabitants of the remote Faroes Islands off the coast of Denmark to the animal life abounding in the Ghost Towns of the American West. In seriousness of purpose and scientific authenticity the syndicated series compares favorably with the underwater programs of Jacques Cousteau, and its ratings have been modestly but steadily climbing in fifty market areas of the United States since its première.

Notwithstanding the philandering persona he projects on television, John Forsythe has been married to the same woman for nearly thirty years. His wife is the former Julie Warren, who was an actress and singer before their marriage in December 1943. The Forsythes have two daughters: Page, born in 1950, and Brooke, born in 1954. By a previous marriage, to actress Parker McCormick, Forsythe has a son, Dall.

Forsythe was described by JoAnn Harris in 1969 as "the epitome of the suave leading man—6 feet 1, slender, gray at the temples and naturally dignified in bearing." He weighs about 170 pounds and has brown eyes and dark-brown hair. Forsythe lives with his family in the expensive Bel Air section of Los Angeles, in a New England-style house that is equipped with a large library to accommodate his many books. Besides reading and keeping abreast of the latest trends in music and painting, Forsythe enjoys sailing and spectator sports. In 1971 he acted as host for the Hollywood Park Feature Race. In politics Forsythe classifies himself as a liberal.

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FRANCIS, SAM(UEL LEWIS)

June 25, 1923- Painter
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Although he has long been admired in Europe, where he lived throughout the 1950's, and in Japan, which he has often visited, the American abstract expressionist Sam Francis has only recently begun to receive in the United States the appreciation that some critics feel he deserves as an artist of stunning power and beauty and as a determinative force in the postwar development of painting. Striving for nothing less than to use color to make his painting itself "a source of light," Francis creates luminous pictures of mural dimensions, in some of which gesso white explodes bursts of colors that gleam like precious stones. Robert T. Buck Jr., assistant director of the Albright-Knox Art Gallery in Buffalo, who ranks Francis among "the greatest American painters of our time," has gone far toward repairing the neglect of his work in his own country by organizing a twenty-five-year retrospective, which in 1972-73 was seen in Buffalo, Washington, D.C., New York City, and Dallas.

Samuel Lewis Francis was born in San Mateo, California on June 25, 1923. His father was a professor of mathematics and his mother, a talented pianist. In adolescence he preferred music and literature to the visual arts and found in the writings of Herman Melville, William Blake, Friedrich Hölderlin, and certain contemporary American poets a confirmation of his own sense of the infinite and ineffable and his own tendency toward a lyrical and mystical expression of feeling. Other early interests that proved important to his work as an artist included botany and medicine, which, along with psychology, he studied at the University of California at Berkeley from 1941 to 1943.

Leaving college for World War II service, Francis enlisted in the United States Army Air Corps in 1943. As a result of a plane crash on a training flight the following year, he suffered an injury that led to spinal tuberculosis. During painful months of recuperation in military hospitals, first in Denver and then in San Francisco, he took up painting, having been given a box of watercolors to help relieve boredom. Painting, he has said, became for him "a way back to life." In his foreword to the catalogue of a Sam Francis retrospective at the Houston Museum of Fine Arts in 1967, James Johnson Sweeney wrote of the original and enduring source of the painter's inspiration: "The world he knew from the flat of his back on his hospital cot was the play of light on the ceiling, the dawn sky and sunset sky effects over the Pacific, when his cot was wheeled out on the hospital balcony. What interested him, as he has said, was the quality of light itself, '. . . not just the play of light, but the substance of which light is made.'"

While still in the hospital in San Francisco, Francis was instructed by the expressionist painter

SAM FRANCIS

David Park, a teacher at the California School of Fine Arts, where he later studied briefly. His early watercolors, one of which was shown at the 1946 annual exhibition of the San Francisco Art Association, were probably landscapes, pictures of the view above his hospital window. He seems, however, to have cared little about learning to draw. His subject became not the sky, but the endlessness beyond it, glimpsed through a break in the clouds, and in conveying abstract feeling, his paintings soon lost suggestions of representation.

In 1948 Francis returned to the Berkeley campus to major in the fine arts. He earned the B.A. degree in 1949 and the M.A. degree in 1950. His earliest abstract paintings, including *Untitled, 1947*, show his receptiveness to the influence of the abstract expressionists Clyfford Still, who taught at the California School of Fine Arts, and Arshile Gorky and Mark Rothko, both of whom had had work exhibited at the San Francisco Museum of Art. With impressive sureness and maturity Francis understood the postwar direction in American art taken by painters who sought an unconfined pictorial space, a sense of unlimited vastness of which the canvas provided merely a fleeting glance at an infinitesimal part.

The vibrating, bloodish red *Opposites* (1950), an eight-by-six-foot masterpiece of the Berkeley period, is one of a long series of pictures in which Francis covered his canvas with brushstrokes of thin veils, or stains, of pigments. The strokes flow into one another, but preserve a pattern of cellular forms, as of tissue seen under a microscope by a medical student, and give the impression of a fragment of continuous space. With its grandiose scale, brilliant color, and fluent gestures in execution, *Opposites* exemplifies the values of the new American painting that Francis helped to introduce to Europe when he moved to Paris in 1950.

For a short time after his arrival in Paris, Francis studied at the Académie Fernand Léger. As if to compensate for the lack of sympathy his painting encountered at that school, he won the regard of Pierre Schneider, Franz Meyer, and other critics and the friendship of a group of North American expatriate artists, including the Canadian Jean-Paul Riopelle, with whom he frequented a Rue du Dragon café. His work was seen in a group exhibition at the Galerie du Dragon in 1951, and he had his first one-man show at that gallery the following year.

Francis' immediate response to the unfamiliar Ile de France atmosphere was a muting of tonalities. As his colors mellowed in subtle, almost monochromatic whites, grays, and beiges, his luminosity intensified. When he returned to bright, yet delicately rendered colors in 1952, after summer visits to Aix-en-Provence, he was compared in handling of both light and color with Cézanne, Monet, Bonnard, and Matisse. In his essay "The Paintings of Sam Francis" for the catalogue of the 1972-73 retrospective, Buck pointed out, "Various writers have noted that Francis, a foreigner in France, was almost alone as a contemporary artist furthering one of the strongest traditions in French art—a joyous and unrestrained love of color." Francis himself has been quoted as saying of his aesthetic intentions, "I make the late Monet pure." Some of his oil canvases seem like Cézanne and Monet landscapes cleared of trees, grass, water, water lilies, and other objective forms of nature to leave only its dazzling colors.

Events of the year 1955 offered decisive evidence of Francis' growing reputation as a painter of international importance. Seven of his paintings were included in "Tendances Actuelles" at the Bern Kunsthalle in Switzerland, his first museum exhibition, and the Museum of Modern Art in New York acquired two of his 1953 oil paintings, *Big Red* and *Black in Red.* Also in 1955 the Guggenheim Museum in New York bought his *Red and Black* (1954), one of several paintings in which his tufts of color take on a mosaic effect indicative of his interest in treatment of light in Byzantine art, a discovery he had made during a visit to Venice in 1952. His first one-man show in New York, the center of American abstract expressionism, took place at the Martha Jackson Gallery in early 1956. Later in the year he was represented in the Museum of Modern Art's "Twelve Americans" group show. Some American critics of both shows thought his formal motif —his characteristic molecular pattern—too monotonous and limited in range to justify his gargantuan canvases.

On his first trip around the world, in 1957, however, Francis found a warm admiration of his pictures in Japan, where he was commissioned to paint a mural for the Sogetsu School in Tokyo of Sofu Teshigahara, the sculptor and flower arranger. Francis' affinity with the haboku, or "flung ink," style of the fifteenth-century landscape artist Sesshu may be attributed both to his California predisposition toward the Orient and to the gestural manner, with its drips and splatters, of abstract expressionism. His later increased receptiveness to Japanese calligraphic and decorative traditions, soon discernible in *Round the World*

(1958-60), contributed to the universality developing in his work.

Before setting out on his world tour, Francis had begun work on triptych mural panels for the Kunsthalle in Basel, then under the direction of Arnold Rüdlinger, who had organized the Bern exhibition that boosted the American painter's reputation in Europe in 1955. The Basel triptych, consisting originally of three canvases, each measuring twelve by twenty feet, was the largest project he had thus far undertaken. Its size was shortly afterward exceeded by the twenty-six-foot-long Tokyo mural and then by the thirty-three-foot-wide mural for the Park Avenue branch of the Chase Manhattan Bank in New York, on which he worked for six months in 1959. The three panels of the mural for the Basel Kunsthalle, completed in 1958, were separated in the 1960's: one was acquired by the Stedelijk Museum in Amsterdam; another was acquired by the Pasadena Museum; and the third was damaged beyond repair in shipment to the United States.

The Basel triptych is particularly important in tracing Francis' stylistic development because of the opening up of brightly colored surfaces into white space so that the clusters of cells float ethereally on a white field. In the *Whiteness of the Whale* (1957), which belongs to a group of paintings alluding to *Moby Dick*, Francis most effectively used white in the lower part of his canvas to increase the impression of levitation. "It is as if the artist were trying to release the painting into the air, eliminating any encumbrance of visual weight which might hold it down," Buck wrote of that picture. "The metaphysical goal [of] gaining entrance into other, undiscovered worlds is fulfilled by Francis' remarkable achievement in this work; he is at last soaring in space."

White, which had represented to Melville "the heartless voids and immensities of the universe," persisted through later phases of Francis' work. In 1960 he became fascinated with blue: "I live in a paradise of hellish blue balls." The blue circles or ovoids of his Blue Balls paintings often pull away, floating or swirling toward the edge of the canvas, from a center of white expanse. Some of the pictures of the series are watercolors and gouaches that Francis produced while hospitalized in Bern during another attack of tuberculosis.

Francis returned to California to convalesce in late 1961 and the following year settled in Santa Monica. Soon afterward he abandoned his nearly monochromatic blue for a palette of full colors—bright yellow, green, blue, and red. He continued using the biomorphic images of the Blue Balls series, sometimes splitting them apart. In *Why Then Opened, I* (1962-63) and *Silvio Set Two* (1963) organic forms tend to occupy the center of the canvas; in *When White* (1964) and *Bright Ring: Instant Sites* (1965) shapes of sexual connotation retreat to the margins of an empty central field of white.

By the mid-1960's what has been called Francis' "growing fascination for the void" reached a culmination in a series of large acrylic paintings, many of them untitled, in which only narrow streams of colors at the canvas edges define an immense white form. Francis has referred to his pictures in the minimal idiom as "sail paintings," remarking that he has always been interested in the suction effect of the wind. In the opinion of David L. Shirey of the New York *Times* (April 24, 1971), Francis' best paintings "are the ones that diminish the role of color." He went on to discuss the counteraction of the "striking gesso white" of the sail paintings on the restrained edge of color: "There is then produced a kind of frolicking movement and countermovement of color image and white wall and a sportive dialogue between volumes and voids."

That counterplay of white and color prevails in Francis' mural for the Mies van der Rohe-designed National Gallery of Art in West Berlin. The twenty-six-by-forty-foot painting, Francis' largest single mural, was commissioned in 1969 and installed in the fall of 1971. Although masses of color configurations, emerging from the corners, are more obtrusive than the strips of many of his minimal paintings, they only heighten the assertiveness of the white center. In some of his recent paintings, such as *Santa Monica, II* (1972), Francis has eliminated the void and the field by crossing his canvas with channels, grids, trails, and chains of sparkling color.

Just as Francis may work in more than one manner at any given time, he is likely to shift from oil to acrylic to watercolor or gouache, although he may prefer for a prolonged period a particular medium. In Switzerland in 1960 he produced his first important colored lithographs, which were printed by Klipstein & Kornfeld in Bern. During a residence of several months in 1963 at the Tamarind Lithography Workshop in Los Angeles he made another group of lithographs, his first printed in the United States. In 1966 twelve of his lithographs were published by the Art Alliance of the Pasadena Museum under the title of *Pasadena Suite*. An ostensible conflict between spontaneity and the mechanical process of lithography seems not to have hampered Francis, who conveys in his work a clear impression of freedom and improvisation, but who is an artist of careful control, especially selective in his retention of the "happy accident."

Since the early 1950's Sam Francis has had scores of major one-man exhibitions throughout the United States, Europe, and Japan and has been represented in hundreds of international group shows. His work, though expensive, has appealed to private collectors and, also, may be seen in some forty of the world's great museums and galleries. Among his awards are a $5,000 prize of the 1963 Dunn International Exhibition in New Brunswick, Canada; first prize of the 1962 International Biennial of Prints in Tokyo, and an honorary doctorate from the University of California at Berkeley, awarded in 1969.

While now living and working mainly in Santa Monica, where he has a house once owned by Charlie Chaplin, Francis maintains studios also in Venice Beach (California), Paris, Bern, and

Tokyo. According to Pierre Schneider in *Louvre Dialogues* (1971), his studios—huge warehouses and hangars—are open to other artists for creative work and meditation. He continues to travel widely, often revisiting Japan. Married to the former Mako Idemitsu, he has one son, Osamu. "Sam Francis is a hedonist, . . . the most sensuous and sensitive American painter of his generation —an artist who loves to live and to work, and to play seriously in both," Sweeney wrote in his essay for the catalogue of the 1967 Francis retrospective in Houston. "This is what gives that sense of vitality to every fresh painting from his brush and to his work in its total ensemble."

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FRANK, REUVEN

Dec. 7, 1920- Television producer
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In recent years television news has come under government attack for the allegedly distorted picture it presents of American life. Reuven Frank, senior executive producer of special news productions at NBC and a strong foe of censorship, carries a major share of responsibility for television's image of America. During his twenty-three years at NBC News, where he has held every major position, including president and member of the board of directors, he developed the visual narrative news story to conform to the circumscribed conditions of a nightly, thirty-minute newscast. Although Frank believes television is wrongly blamed for the ugly events it reflects —the political assassinations, the ghetto riots, the campus disturbances, the massive demonstrations against United States intervention in South Vietnam—he admits that certain events "exist in the American mind . . . primarily because they were reported on regular television news programs."

Born on December 7, 1920 in Montreal, Quebec to Moses Zebi Frank, a journalist, and Anna (Rivenovich) Frank, Reuven Frank was also raised in Canada. He grew up mainly in Toronto, where as a youth he played ice hockey and basketball. After graduation from Harbord Collegiate Institute in Toronto, he attended University College of the University of Toronto from 1937 until 1940, when he moved to the United States. There he completed work for a B.S. degree in social science at the City College of New York in 1942 and became a naturalized citizen in 1943. During World War II Frank served in the United States Army for four years, two of them on the battlefields of Europe. After the end of the war he entered the Graduate School of Journalism of Columbia University, earning an M.Sc. degree in 1947.

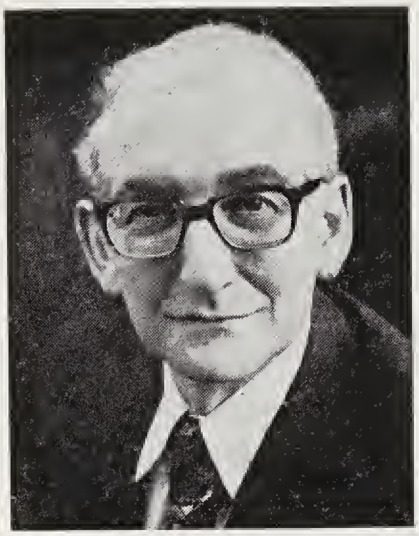
Like many broadcast journalists, Reuven Frank began to learn his trade in the city room of a daily newspaper. He spent three formative years, from 1947 to 1950, as a reporter, rewrite man, and night city editor on the Newark *Evening News*. To supplement his income, he contributed articles to *Good Housekeeping*, the *Christian Science Monitor*, and several other publications. In 1950 Frank became a news writer for NBC News. After a brief stint as film assignment editor, he was named news editor and chief writer of the nightly *Camel News Caravan*, a position he held from 1951 until 1954. During that period he wrote and produced a special on President-elect Dwight D. Eisenhower's Korean trip, turning out a polished script in forty-five minutes, and two news specials filmed in Germany: *Berlin—Window on Fear* (1953) and *The Road to Spandau* (1954), a study of imprisoned Nazi leaders that won him the Sigma Delta Chi award for television news writing.

In 1954 Frank began experimenting with a weekly half-hour news forum. The *Background*, *Outlook*, and *Time Present* series of the late 1950's culminated in the long-running, award-winning *Chet Huntley Reporting* series of the early 1960's. His astute pairing of David Brinkley's acerbic wit and Chet Huntley's reasoned moderation for the coverage of the 1956 national political conventions led to the development, under his supervision, of the *Huntley-Brinkley Report*, a nightly news program that, in the perspective of some broadcast historians, irrevocably changed the shape and direction of television news. According to Frank, the contrasting styles of the two journalists, consciously emphasized by the show's news writers, were specifically designed to provide a "built-in tension" between Brinkley as the irrepressible "antiestablishment maverick" and Huntley as the staunch "defender of the status quo." The original, fifteen-minute, early-evening *Huntley-Brinkley Report*, produced by Frank from its première on October 26, 1956 to July 10, 1962, won twenty-four major television awards, including four Emmys, two Peabodys, and five citations from the *Saturday Review*, and successfully challenged the ratings dominance of CBS's avuncular Walter Cronkite.

During a sabbatical from the constant daily pressures of supervising the *Huntley-Brinkley Report*, Frank produced five documentaries, including *The Tunnel*, for which he was awarded three Emmys and seven other major awards. *The Tunnel*, a graphic account of East Berliners digging their way to freedom, was the first production of its kind to be cited as Program of the Year by the National Academy of Television Arts and Sciences. Recapping the program's troubled history before the Ohio State University Institute for Education by Radio and Television in June 1963, Frank observed that the award winner was as much a result of "luck" as of hard work. During a European trip Frank had told the NBC Berlin staff to "shoot anything interesting" on escaping refugees as part of a projected "escape survey." The NBC Berlin staffer Piers Anderton stumbled on a group of West Berlin students who were digging a tunnel to help friends and relatives in East Berlin escape and were willing to be accompanied by an NBC cameraman for a fee of $50,000. Frank, astounded, agreed to a smaller sum, reportedly $7,500. Under Anderton's direction, the group leaders reenacted the planning phases of their operation for the cameras and two young Berliners filmed the tunneling. Alerted by Anderton, Frank rushed to Berlin to record the escape of twenty-six people and edit twenty hours of film down to a tight ninety minutes.

The broadcast of *The Tunnel*, originally scheduled for October 31, 1962, was delayed as network officials faced criticism that it risked intensifying international discord. While government officials, network executives, and commentators in the press haggled over NBC's complicity in the incident, Reuven Frank contemplated leaving an industry that refused to telecast this moving and historic film. When the documentary was finally aired on December 10, 1962, it matched Lucille Ball in ratings and led to the enthusiastic appraisal of one critic that the "altogether fantastic piece of work" was "probably without parallel in the brief history of television." The State Department officials, sufficiently impressed by the program's cold war propaganda potential, dismissed earlier objections to the film and allowed the United States Information Agency to distribute it abroad.

Frank returned to the *Huntley-Brinkley Report* as executive producer in September 1963, when the format was extended from fifteen to thirty minutes. In a celebrated memorandum circulated to NBC News personnel as all three networks prepared for the shift to thirty-minute daily newscasts, Frank developed his conception of television journalism as the "transmission of experience" rather than the transmission of information. Because television "pictures" better than it "explains," he wrote, "the half-hour nightly news must not be more but different." Frank, who had often suggested that the dinner hour be exchanged for a late-evening, adult-viewing slot, carefully tailored his newscasts to suit the requirements of his early-evening audience. Assuming that the viewers were less well-informed than professional journalists, Frank instructed his staff to concentrate on the dramatic aspects of a news story. Each story, he wrote in his memo, "should have structure and conflict, problem and dénouement, rising action and falling action, a beginning, a middle, and an end." Instead of endless "talking heads," Frank wanted reaction shots showing "joy, sorrow, shock, fear—these are the stuff of news." By relying on the narrative aspects and pictorial elements of a news story, he intended to relieve the "oppressively solemn" image of television journalism. His efforts were rewarded in 1964 when the expanded *Huntley-Brinkley Report* won another Emmy as best news program of the year.


REUVEN FRANK

While producing the *Huntley-Brinkley Report*, Frank took on additional assignments as the producer of several news specials and prime-time documentaries, among them *The S-Bahn Stops at Freedom* (1958), a study of divided Berlin; *A Stiff-Necked People* (1959), a look at Israel's first ten years; *The Big Ear* (1959), an exposé of wiretapping; *The Land* (1962), a haunting photographic essay of once-prosperous farmland communities abandoned by the twentieth century; *A Country Called Europe* (1962), an explanation of the European Common Market; two Huntley specials on Africa; and three Brinkley *Our Man* segments. Some of the documentaries, boldly counter-programmed against such established audience pleasers as CBS's *Gunsmoke*, won critical acclaim for their visual beauty, perceptive narration, and careful attention to detail. For the opening early morning sequence in the old Chinese sector, Frank's crew for *Our Man in Hong Kong*, working with eleven channels of sound, scoured the backstreets and alleys in search of evocative sounds. To comply with viewers' preconceived notions of Hong Kong, Frank sent his film crew to "film clichés," duly recording the captured incidents in his journal: "Sequence of slit skirts. . . . Girl in cheongsam getting out of sports car—best of both civilizations."

When William R. McAndrew, president of NBC News, appointed Reuven Frank vice-president on January 18, 1966, he told the press it had been "a painful decision" because Frank was a "consistent and excellent documentary producer." Fifteen months later, on March 13, 1967, Frank was promoted to executive vice-president, second in command to McAndrew. He succeeded McAndrew as president of NBC News on June 13, 1968, following the older man's death. As president, Frank took charge of a $100 million plus budget, a staff of 1,100, all network news operations, including sports coverage, and the news divisions of NBC's five owned and operated stations. To improve the network's image, Frank created the prestigious *First Tuesday*, a monthly, two-hour, prime-time news magazine, and convinced NBC executives of the program's potential worth as an image builder.

A year later Frank approved production of another prestige piece, Martin Carr's provocative *Migrant*, an NBC follow-up to CBS's controversial Edward R. Murrow report on poverty-stricken migrant workers in 1960, *Harvest of Shame*. Efforts to suppress the equally shocking *Migrant* began a month before its scheduled telecast on July 16, 1970, with threatened affiliate license challenges by the Florida Fruit and Vegetable Association. In an eleventh-hour session with Coca-Cola representatives who charged that their company was unfairly pictured as an exploiter of fruit pickers, Frank grudgingly acceded to a demanded excision. Apparently unappeased, Coca-Cola shifted all of its advertising billings to CBS and ABC in January 1971. The crippling effects of a national economic recession coupled with the loss of Coca-Cola and cigarette advertising revenues resulted in staff layoffs, a frozen budget, and reduced live coverage of special events. Frank was particularly disappointed when economic realities forced the cancelation of the short-lived *In Which We Live* ecology series, which had come to public attention with its hard-hitting examination of the oil pipeline's irreversible ecological damage to the Alaskan wilderness.

On January 10, 1973 Reuven Frank resigned as president of NBC News, explaining that he wanted to return to documentary production. Despite his repeated assertions that he preferred writing and producing news documentaries to administering a news division, observers speculated that he resigned under pressure because of NBC's running second to CBS in the Nielsen ratings for the evening newscasts. As senior executive producer of special news productions, Frank supervises the production of the twice-monthly *NBC Reports* and the monthly *First Tuesday* news documentaries, the only regularly scheduled documentaries in prime time, and the development of news specials.

Perhaps more than any other broadcaster, Frank is responsible for the way television reports political conventions. His innovations have included the use of floor reporters, elevated cameras, an internal wire service to inform and coordinate the NBC staff, permanent assignment of NBC correspondents to political contenders, a control room setup with newsmen rather than technicians in charge of the coverage, and a booth permitting anchormen to look directly onto the convention floor. Amidst charges of network bias in the coverage of the disruptive demonstrations during the 1968 conventions, Frank, in an article for *Television Quarterly* (Fall 1969), wrote that NBC consciously avoided "covering too much of the activities of the demonstrators lest we fall into the trap of doing their advertising for them." To discourage self-styled media freaks, in 1972 the news executive suggested a simple but effective measure: the removal of the camera's red bulb, a signal that the producer was selecting his picture from that camera. Frank ignored the stage directions proffered by the two major parties, telling one disgruntled Democrat that NBC was there not to "carry the convention," but to "report" it. Although NBC led in the Nielsen ratings for the 1972 Democratic convention and tied with CBS for G.O.P. coverage, the future of network gavel-to-gavel coverage is in doubt. Noting that the total number of viewers has been steadily declining, Frank considers selective coverage in 1976 a definite possibility.

Because one hour of television is "only five thousand words of copy," television journalism, according to Frank, must be selective, and "selection always creates a point of view." Frank prefers responsible reporting to objective reporting in news presentations, an approach that at times runs counter to the policies of the Nixon administration and the requirements of the Fairness Doctrine, which demands that if one side of a controversial public issue is presented, contrasting points of view must also be presented. Commenting on the "increasing strain" the Fairness Doctrine places on the news-gathering operation, Frank argues that "this kind of regulatory constraint must inevitably have a progressive flattening effect on news presentations, particularly in their most vital and sensitive and socially useful areas—their treatment of controversy." Vice-President Spiro T. Agnew's use of media channels for repeated attacks on the irresponsibility of the press provoked an angry response from Frank, who ten years earlier had termed the management of news by government officials as "the falsest issue we've had in years," adding that there was "not any way a government official can force his views on any media." In a speech accepting his award as Broadcasting Man of the Year at the University of Missouri School of Journalism in May 1971, Frank described official criticism of broadcast journalism as a danger to First Amendment freedoms and, in a parody of Agnew alliteration, warned the government that broadcasters were tired of being "pushed and prodded, palpitated and probed like fish market mackerel on a Friday morning." Marvin Kitman of *Newsday* (May 19, 1971) called Frank's speech "nonsense," but allowed that in the "Agnew-Frank match," the "smart betting money is on Frank." Marshaling his forces, Frank issued a series of memos to his staff urging them to "analyze controversial events and issues, although the event may be unpopular and the issues may arouse strong emotions." When CBS News president Richard F. Salant was unexpectedly attacked by some government officials after the telecast of *The Selling of the Pentagon*, Frank vigorously defended his opposite number and publicly approved CBS's refusal to submit its out-takes to governmental scrutiny. "If the people we film and interview believe their words and actions will be a happy hunting ground for even the highest-minded investigations," he announced, supporting an absolute shield law to protect newsmen's sources, "this flow of news will dry up, and the public itself will be the victim." With his counterparts at CBS and ABC, Frank was awarded a special Emmy on June 7, 1970 for defending the public's right to know.

In addition to his many television industry awards, Frank received the Robert E. Sherwood Award in 1958 and again in 1959, the George Polk Award in 1961, the Columbia Journalism Alumni Award for Distinguished Service in 1961, and the First Person Award from the Institute of Education by Radio and Television of Ohio State University in 1963. In 1970 he was named a Yale University Poynter Fellow. A trustee of the Edwin E. Aldrin Fund of the State of New Jersey since 1970, Frank is also a member of the Writers Guild of America, the American Newspaper Guild, the National Academy of Television Arts and Sciences, and the Radio and Television Correspondents Association.

The brown-eyed, silver-haired, professional news executive, who likes to refer to himself as an "old police reporter," has been described by a colleague as being "mild-mannered and tough-minded." He stands six feet tall and weighs 180 pounds. On June 9, 1946 Reuven Frank married Bernice Kaplow, then a teacher and now a librarian. They have two children, Peter Solomon and James Aaron. At home Frank favors no particular TV program, preferring to watch "what the kids have on." He once told a *Broadcasting* magazine interviewer that he remained in television because if he quit, he "wouldn't have anything to do." His work in broadcasting includes writing articles on television for national magazines.

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FRAZIER, WALT

Mar. 29, 1945- Basketball player
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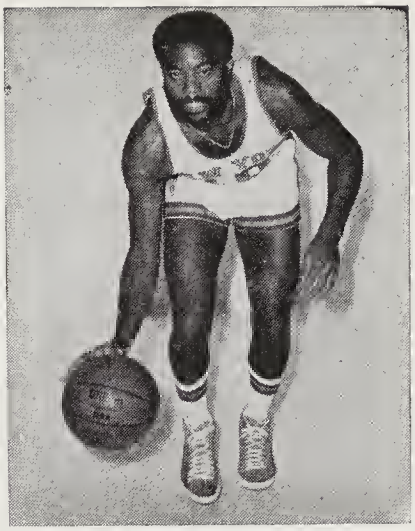
Any list of outstanding guards in the history of professional basketball must include the name of poker-faced, lightning-handed Walt Frazier of the New York Knickerbockers, the leading ball stealer in the National Basketball Association. Frazier, who joined the Knicks in 1967, has always been their chief playmaker and strongest defensive guard, and lately he has been filling the top-scoring spot once occupied by center Willis Reed, now recuperating from tendonitis. In addition, he snares more than the share of rebounds expected of a mere six-foot-four guard in a sport dominated by super-tall forwards and centers. As the 1972-73 season began his career totals were 388 games played, 7,202 points scored, 2,334 rebounds, and 2,551 assists. Frazier—who is known to his teammates as Clyde (as in *Bonnie and Clyde*) because of his modish, 1930-ish attire—has played in every NBA All-Star game since 1970, in addition to receiving All-NBA and All-Defensive honors.



WALT FRAZIER

The oldest of nine children (two boys and seven girls) of Mr. and Mrs. Walter Frazier Sr., Walt Frazier was born on March 29, 1945 in Atlanta, Georgia, where the Fraziers lived in a modest duplex in the city's black ghetto. "Growing up in that house gave me an education," he told Fred Katz of *Sport* (June 1969). "I learned a lot about babies and changing diapers." Frazier, who is known as a "loner," explains his adult love of solitude in terms of compensation for the lack of privacy he experienced in childhood.

"As far back as he can remember he was always quiet and shy, sportsminded and not much of a student," Fred Katz reported in his article in *Sport*, and Edwin Kiester Jr. wrote in the same magazine (February 1971): "From the time Frazier was nine years old, matching up against twelve-year-olds a foot taller, he kept reaching certain conclusions about the game of basketball." The first was that the aphorism, 'The best defense is a good offense,' had things backwards. . . . Aggressive defense comes first. . . . If he [the opponent] doesn't get a chance to hit the basket, he can't win; you only have to score slightly more than he. Part Two of the Frazier gospel was that taking a wild shot yourself was lots of fun, but hitting an open man under the basket was more fun."

Under Coach George Coffey at segregated Howard High School in Atlanta, Frazier refined his athletic skills and learned to remain calm under pressure. "Guys have always looked for me to lead when other guys choked," he told John Devaney of *Sport* (May 1972). "In high school

I was a quarterback in football, a catcher on the baseball team, a guard in basketball. I was always in command. I had to keep a level head."

As good as he was on the basketball court, Frazier impressed college scouts more by his running and long-distance passing on the football field. Indiana and Kansas universities offered him football scholarships, but without the assurance that he would play quarterback, and black quarterbacks were virtually unknown in pro ball, which he had already set as his ultimate goal. Doubting that he could excell in other gridiron positions, he opted for a career in basketball and, accordingly, accepted a scholarship in that sport at the University of Southern Illinois at Carbondale.

Jack Hartman, the coach, of the Southern Illinois Salukis was, like Frazier, a believer in primacy of defense. He drilled his players endlessly in the defensive crouch, right, left, and back, to break them of the natural tendency to play defense straight up, and he helped Frazier to become methodical in his defensive "gambling," his sudden leaving of the man he is guarding to go for a more imminent offensive threat. "We'd watch the game films and we noticed that every time I made a steal I was out of position," Frazier later recounted.

While winning Little All-America honors in his sophomore year at Southern Illinois, in 1964-65, Frazier flunked so many classes he became ineligible for athletics. Without a scholarship, he returned to the university the following year and recouped enough credits to regain eligibility for 1966-67. In the latter season he tallied 18.2 points per game and 310 rebounds and led the Salukis to both the top spot in the United Press International's ranking of small college teams and the National Invitational Tournament championship. He himself was named Most Valuable Player in the NIT.

In the first round of the 1967 pro basketball draft, the New York Knickerbockers picked Frazier, who, dropping out of college, signed a three-year, $100,000 contract with the Knicks. (His salary grew apace with his stardom in the years following.) As a beginning, part-time player in pro competition, he lacked confidence in himself at a time when the New York club as a whole was in the doldrums, under lame-duck coach Dick McGuire. Not until Red Holzman, a disciplinarian of the strong defense school, replaced McGuire, in the middle of the 1967-68 season, did the Knicks, and especially Frazier, regain their spirit. One of Holzman's first moves was to direct Frazier to do less dribbling from side to side and more straight-on penetration. "That was all Frazier needed," a reporter for the Los Angeles *Times* later observed. "His credentials are numerous. He is so fast, it is said, he scares himself. 'His hands,' a rival once marveled, 'are faster than a lizard's tongue.' Frazier's offensive talent is notable. He is a master at sizing up a defense and then ripping holes in it with deft passes. But Frazier's forte is his own defense and that is the thing that has set the Knicks apart as a team too." The writer quoted Coach Holzman: "Sometimes we gamble, but usually we calculate."

In 1968-69 Frazier, who had played only 1,588 minutes and scored only nine points per game in his rookie year, was in full-time operation (just under 3,000 minutes), scored 1,403 points, or 17.5 per game, and was third in the NBA in assists (7.9 per game) and second among guards in shooting percentage (.505) and rebounds (6.2 per game). In the March 23, 1969 issue of the New York *Sunday News* John Vergara wrote: "Willis Reed gets the balls for the Knicks, Frazier moves it, and the duo combines with Dick Barnett, Dave DeBusschere and Bill Bradley in popping it through the hoop. . . . Frazier 'controls' a game, much as the Big O [Oscar Robertson of Cincinnati] does, particularly in the hectic, closing minutes when the outcome is in doubt."

Frazier was voted the best defensive player in the NBA in both 1968-69 and 1969-70. In the latter season he ranked second in the NBA in scoring (20.9 points per game) and the Knicks won the association championship for the first time. The team's supremacy was gained not so much by scoring (in which it ranked ninth in the NBA) as by defense: it yielded only 105.9 points per game, six points less than the league-leading Los Angeles Lakers. As Edwin Kiester Jr. observed in his *Sport* article, "They won not when they had the ball, but when they didn't. While the [four] others lay back, playing one on one, Frazier was out front, trying to intimidate the opposition into playing the game the Knicks' way." Mike Riordan, one of the "others," explained, using an analogy to football, "The four of us are like the defensive secondary. We have our responsibilities, our men to cover, and we play conventional one-on-one defense. . . . Clyde is the free safety. The other team never knows what he is going to do. He roams, turns up in different spots. If he guesses wrong, gets out of position, we cover for him. If he gets the ball, we're ready to help him. Most of all, he makes them change their style of play to accommodate him." Frazier himself was quoted by Kiester as saying, "Defense is not something passive. Defense is a weapon. You've got to take gambles to put pressure on the other team."

In 1970-71 the Knicks reached the championship playoffs but lost to the Baltimore Bullets in the semifinals. During that season Frazier, as Kiester observed, "blossomed into a major offensive threat." Kiester wrote: "Of course, he has always had a keen basket eye, particularly from the fifteen-foot range from the left side. . . . But in the first half of this season he had games of 34, 33, 31 points. . . . Frazier's basic offensive role is playmaking and feeding the ball to his teammates to score. . . . Frazier calls [only] about half the plays. . . . However, there is a kind of Circadian rhythm to every game, an ebb and flow, which Frazier directs. Holzman insists that he bring the ball upcourt on every Knick out, and it's his judgment of what he sees as he comes that guides the attack. Frazier is blessed with almost perfect lateral vision, and can take in the whole floor ahead as he dribbles, shifting the ball smoothly from hand to hand as he studies the players' deployment."

Frazier's emergence as a leading scorer coincided with the disability of Willis Reed, who began to suffer from tendonitis of the left knee in 1970-71 and was benched by that ailment during most of the following season, when Frazier paced the Knicks to the NBA semifinals. Summing up the 1971-72 season in his *Sport* article, John Devaney wrote, "As the Knicks had changed, so had Frazier. . . . The ball handler on offense and the ball stealer on defense had become the ball shooter. Four-fifths through the season he was leading the Knicks in scoring, with a 24.2 points-per-game average. He was fifth in the league in shooting accuracy with a .521 percentage. . . . He . . . was third on the Knicks in rebounds, behind the big forwards Lucas and Dave DeBusschere, well ahead of the other starting forward, Bill Bradley." In his article, Devaney quoted Jerry Lucas: "Walt Frazier is the best rebounding guard I have ever seen."

In the final tallies for 1971-72, Frazier was first among the Knickerbockers in every offensive category except rebounding. He averaged 23.2 points a game, ranked sixth in the league in field goal shooting with a .512 percentage, and was ninth among playmakers with 446 assists. For the fourth consecutive time, he was named to the NBA's All-Defensive squad. On the advice of lawyers, who feared violation of his contract with the Knicks, Frazier withdrew from the NBA lineup of the American Basketball Association-National Basketball Association All-Star game in May 1972. That game, not to be confused with the regular NBA All-Star game, is a player-organized contest that is not recognized by the officials of the NBA.

On the court Frazier is a model of cool efficiency, wasting not a single motion as he tires out his opponents. "Every move has a meaning," Fred Katz observed in his 1969 *Sport* article. "When he guards a man . . . he relies on deception, looking one way and then flicking out a hand in the opposite direction, like a toad's tongue in search of dinner. . . . His own move to the basket is grace, not muscle; when he shifts the ball from one hand to the other while hanging suspended—leaving his man befuddled, scoring a basket—the effect is breathtaking." Through it all, with all his dynamism, Frazier never loses his composure or his inscrutability. He learned early in his career, as he has explained, to "psych out" his opponents by keeping an impassive expression on his face. Even-tempered and pacific, Frazier seldom, if ever, shows anger at opponents or referees.

When the Knicks were seventeen games into their 1972-73 schedule, with Walt Frazier averaging 22.4 points a game, Leonard Lewin of the New York *Post* (November 16, 1972) observed that success had not gone to Frazier's head and that, indeed, "few athletes handle the . . . excitement of individual and team achievement more casually than Clyde." In private life Walt Frazier is reputed to be a modest, affable man with a sense of humor and considerate, cooperative attitudes. By a marriage that ended in divorce, Frazier has a son, Walt 3d, who is in the custody of the player's ex-wife. Frazier lives in a bachelor penthouse on Manhattan's posh East Side, where he keeps the enormous, expensive wardrobe, typified by wide-brimmed hats, that makes him one of the best-dressed athletes in the world. Although he has been called "an unabashed hedonist," he leads a quiet social life, preferring intimate dates to parties. The nongregarious Knick is a notorious long sleeper, periodically spending eighteen hours at a stretch in bed.

When John Devaney visited Frazier in his apartment for *Sport* during the 1971-72 season he found him to be a man who comes to life, as to basketball, "kicking his heels, exuberant." At the time of the Devaney interview Frazier had a full beard, but later in the season the beard was trimmed down to mutton-chop sideburns. Frazier has small hands and a voice that has been described as a "flat monotone." Low-keyed in general, the basketball star expresses no strong opinions on civil rights or other social issues.

The Knick floor general's super-star salary is supplemented by outside business profits that bring his total income into six figures. In his 1971 *Sport* article Edwin Kiester reported that Frazier was the possessor of a varied stock portfolio; the co-owner of a hairstyling salon; the president of All-Star Sports, which arranges endorsements, personal appearances, and promotional work by athletes; the operator of a basketball camp for boys at Pawling, New York; and a part-time sports broadcaster for radio station WLIB in Harlem. In August 1972 Frazier was screen-tested for the "cool cat" title role in "Frankie Teardrop," a prospective feature film about interracial racketeering.

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GADES, ANTONIO

Nov. 16, 1936- Spanish dancer; choreographer
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The Spanish dancer Antonio Gades, who came up through the ranks of flamenco repertory with the Pilar López company and later gained ballet and choreographic experience in Rome and Milan,

ANTONIO GADES

first electrified American audiences in 1964 at the New York World's Fair. His return to the United States in the fall of 1972 after successful engagements in Europe and Latin America reconfirmed the critics' original appraisal of the Gades style as the most authentic continuation of the great dance tradition in Spain, as embodied in the art of Pilar López and her sister Argentinita, Vicente Escudero, and Carmen Amaya. "Spanish dance for me is the greatest form of communication possessed by the Spanish people," Gades has said. "It is the chain whose links articulate their tragedy and joy, their hope and despair."

The first of two sons of Aurelia (Ródenas) and Vicente Esteve, Antonio Gades was born on November 16, 1936 in the city of Elda in Alicante province, Spain. Located in the Levante region along the Mediterranean coast just below Valencia, Elda is today the capital of the thriving Spanish footwear industry. At the time of Gades' birth, which took place the year the Spanish Civil War broke out, Elda was far less prosperous, and the working-class Esteve family tried to escape the conflict by moving to Madrid, which did not fall to Franco's Nationalists until the end of the war, in 1939. Antonio changed the family name to Gades for his stage career, although his brother, Enrique, who is a dancer in his troupe, still uses the surname Esteve.

Gades' elementary education in Madrid had to be compatible, starting at the age of twelve, with part-time jobs after school to supplement the family income. After stints as a delivery boy and linotype operator's apprentice, he got a job as assistant to a Madrid photographer whose studio was popular with Spanish dancers. That contact with the dance world provided Gades with his first glimpse of artistic expression and its accompanying liberation. About a year later, at the age of fourteen, Gades met the great Pilar López and was invited to join her dance company, which had been founded in collaboration with the legendary Argentinita.

It took only one season for Antonio Gades to demonstrate his mastery of the intricacies of Spanish dancing. The following year, Pilar López promoted him to the rank of a principal dancer in her troupe, and for the next nine years he performed in the world's leading theatres with the López company. For Gades they proved important years of apprenticeship in the finest contemporary school of Spanish ballet. Pilar López, whose taste and style made her Ballet Español the most exquisite of Spanish companies, had a profound influence upon Gades that later became obvious even in his choreography and lighting effects. She patiently introduced him to an exhaustive anthology of the Spanish dance that included both its classical and popular facets, especially flamenco.

Flamenco, an art form peculiar to Spain, finds its expression in song as well as dance. Gades has described it as "the pure expression of a primitive culture pattern of which a prototype exists in us all." Native to the Spanish region of Andalusia that was for centuries inhabited by Moors, flamenco was not originally exclusive to the gypsies but gradually came to be identified with them. The undeniably oriental undertones of its melodies and dance movements were assimilated and handed down by the Spanish gypsies from one generation to the next, thanks largely to their hermetic cultural isolation from the European mainstream. Gades points out that every snap of the fingers, clap of the hands, tap or stamp of the foot, and facial expression, ranging from ecstasy to agony, is invested by the accompanying song with its special meaning.

Antonio Gades gave his first Paris performances with Mariemma, the distinguished Spanish interpreter of regional folklore, in 1959. Two years later, at twenty-five, he moved to the Rome Opera as assistant to Anton Dolin, where he collaborated on a staging of the Dolin version of Ravel's *Bolero,* an experience that helped to consolidate his background in ballet and choreography. His appearances with Carla Fracci at the Festival of Two Worlds in Spoleto, Italy, where he choreographed and danced in *Pavane for a Dead Infanta* and *Teatrino di Cristobal,* and his spectacular film debut in the role of Mojigongo with Carmen Amaya in the Spanish film *Los Tarantos* brought him international recognition during that period. In 1962 he was invited to the La Scala Opera in Milan, where he was ballet master in the Spanish dance wing, teacher, choreographer, and guest soloist.

One of the decisive events of that early phase of Antonio Gades' career was his inclusion in the roster of artists who represented Spain at the 1964 World's Fair in New York. The impressive Spanish Pavilion designed by Javier Carvajal included a splendid little theatre, where Gades and his dance company established themselves as one of the most exciting attractions at the Fair or, for that matter, anywhere else in New York City that year. The public, the press, and other dancers thronged the theatre to see Gades, whom dance critic Walter Terry of the

New York *Herald Tribune* (June 21, 1964) christened "the blazing dance star of the Pavilion of Spain." According to Terry, Gades was both a superlative technician and a vivid personality who tore the stage apart with a fiery elegance that made him the indisputable star of the show. Returning to Spain after the World's Fair, Antonio Gades starred for a time at the Corral de la Morería, a celebrated tablao flamenco in Madrid and in a Barcelona tablao called Los Tarantos.

In March 1970 Antonio Gades and his troupe favorably impressed British critics during their first London appearances at Sadler's Wells. James Kennedy of the *Guardian* (March 31, 1970) considered the small company worthy of a dancer with years of experience in that "most authentic of schools" under Pilar López. He also congratulated Gades and his artists for avoiding the elaborate production that so often spoils the performances of Spanish dance groups outside their native country when they try to cater to foreign tastes. Noting that Gades seemed to be his company's Lord High Everything in charge of not only choreography and direction but lighting as well, Kennedy felt that the latter was a bit bold and misadventurous "and the only over-glamorized element." He found Gades himself to be a dancer with "most of the obvious Spanish techniques" who can stamp and turn with the best flamenco artists, and with the intelligence to surround himself with really good performers. Kennedy termed the Gades company's overall quality, the obvious combination of dancers of equal merit, to be its most notable virtue.

When, in September 1972, the Antonio Gades Spanish Dance Company returned to the United States for its first American engagement since the 1964 World's Fair, the result was a triumph for the dancer and his associates. Presented by Sol Hurok, and featuring Gades' partner Cristina Hoyos, Lydia Sanclemente, Juan Antonio, Felix Ordóñez, Enrique Esteve, and singers and guitarists, the troupe opened a twelve-day New York stand that brought a consensus of praise from the critics. Clive Barnes of the New York *Times* (September 8, 1972) proclaimed Gades "the reigning king of Spanish dance, adding that the opening night at the City Center proved why. According to Barnes, the Gades company had improved since its wildly acclaimed performances some eight years earlier, and now represented the best in Spanish ballet. He noted the excitement capable of keeping the audience at near-fever pitch all evening and the "very considerable artistic restraint" of the company and of Gades himself, primarily a dancer in the classic Spanish mold. Barnes reminded his readers that it had been in the elegant López ensemble, with its stress on style and purity of technique, that the dancer has learned his craft.

In her New York *Post* review (September 7, 1972), Frances Herridge took exception to Gades' approach to staging and lighting, which she found simple and theatrically effective but guilty of a sameness, despite the "wondrous electricity" of the program. She quickly pointed out, however, that she intended no slur on Gades, who is "absolutely marvelous at what he does." On the other hand, Barnes found the lighting exceptionally effective and an enhancement of the theatricality of the evening. He recommended the show as a "must," not only for aficionados but also for those whose appetite for Spanish dance may have been spoiled by a disappointing cheapjack experience in some tawdry nightclub on the Costa Brava. "Mr. Gades is a master," declared Clive Barnes, "and his mastery is something to be savored."

Remarking that it was high time Gades returned to New York after having raised the roof of the Spanish Pavilion theater at the World's Fair, Greer Johnson of *Cue* (September 16, 1972) observed that the dancer's "fierce, linear art is as compelling as ever" in a show for which "Olé!" is a prolonged, foregone conclusion. A week later, Gades and his company appeared at the National Theater in the District of Columbia, moving Washington *Post* critic Alan M. Kriegsman to reflect (September 24, 1972) that the Spaniard's dancing "makes one conscious of the incandescent peaks to which life and art can rise in the searing fire of genius." Intensity and restraint summed up for that reviewer the union of opposites that turned the Gades performance into a spectacle "almost blinding in its impact."

In addition to the prize-winning *Los Tarantos*, Antonio Gades has appeared in several motion pictures. In the late 1960's he starred in a Spanish film entitled *El Amor Brujo* and accepted a cameo role as an impromptu dancer on Madrid's Plaza Mayor in a movie adaptation of the Pérez Galdós novel *Fortunata y Jacinta* as a favor to his friend, the scenarist and director Alfredo Mañas. In 1965 Gades presented a controversial avant-garde stage production of *Don Juan* with Mañas at the Zarzuela Theater in Madrid that failed to become a box-office success. Gades, who has performed in most of the important cities of Western Europe, the Soviet Union, and South America, followed up his United States engagements in late 1972 with a sold-out tour of Japan.

During the 1960's Antonio Gades, who reportedly had a romance with the Italian movie star Gina Lollobrigida several years ago, married Spanish actress Marujita Díaz. The couple is now separated. Lithe, lean, and good-looking, with aristocratic style, Gades is a dancer of monumental power who seems incapable of a graceless movement. When not on tour, he lives with his family in a modern high-rise apartment in Madrid. His main hobbies are painting, at which he is accomplished, and fishing. Among the many awards Gades has received are the Madrid Fine Arts Circle's Gold Medal, the Escudero Prize, and the Gold Medal of the New York World's Fair.

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GARCÍA MÁRQUEZ, GABRIEL JOSÉ

Mar. 6, 1928- Colombian writer
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One of the seminal figures in the current flowering of Latin American literature is the Colombian novelist Gabriel García Márquez, whose reputation is largely grounded on one book, *Cien años de soledad (One Hundred Years of Solitude)*. First published in Buenos Aires in 1967, *Cien años de soledad* is the century-long saga of the Buendías, a mad and mythical family who live in the equally singular and mythical jungle town of Macondo. Many readers interpret the novel as a recapitulation of the history of Latin America; others view it as a quasi-Biblical allegory of the human race. But nobody disputes the vibrancy of García Márquez' prose, the audacity and fecundity of his imagination, and the comic acrobatics of his surrealism. The Nobel Prize-winning Chilean poet Pablo Neruda has called *Cien años de soledad* "perhaps the greatest revelation in the Spanish language since the *Don Quixote* of Cervantes."

Although *Cien años de soledad* took the literary world by surprise when it first appeared, García Márquez had already given intimations of his capabilities. Written when he was only twenty-three, his first book, *La hojarasca (Leaf Storm)*, appeared in 1955. Neither *La hojarasca* nor the three books that came between it and *Cien años de soledad* attracted much attention outside literary circles, though critics and fellow novelists recognized in García Márquez a writer of extraordinary talent. Since 1967 the sales of his other books have increased along with his popularity, and international recognition of his importance has been institutionalized. In 1971 García Márquez received an honorary doctorate from Columbia University, and in 1972 he won the $10,000 Books Abroad/Neustadt International Prize for Literature. His work is published in the United States by Harper & Row.

The oldest of twelve children, Gabriel José García Márquez was born on March 6, 1928 in the village of Aracataca near the northern Caribbean coast of Colombia. At the time he was born, his parents, Luisa Santiaga Márquez Iguarán and Gabriel Eligio García, were living in Riohacha, a coastal town where the father worked as a telegraph operator. But the family was poor, and Gabriel was raised by his maternal grandparents in their great, gloomy house, thronged with relatives and memories, in Aracataca. Those grandparents, with whom he spent the first eight years of his life, were a crucial influence, and he now calls his grandfather "the most important figure of my life." The grandmother was a tough, lively woman who told him stories about ghosts, spirits, and dead ancestors, but even more fascinating was his grandfather, a retired colonel and veteran of at least two civil wars, whose tales rambled on about battles and the old days. Aracataca was a depressed town, its banana boom in the early years of the century having left behind nothing but memories of free-flowing money, *Yanqui* businessmen, and labor struggles. Those childhood surroundings have provided the foundations for García Márquez' fiction: Macondo is fashioned after Aracataca, and his books are replete with old houses, ancient matriarchs, colonels, civil wars, banana companies, gringo exploitation, and pervasive nostalgia for a past golden age.

At the age of eight Gabriel was sent to the Liceo Nacional (National Secondary School) of Zipaquirá, near Bogotá, and after graduating in 1946 he entered the law school of the University of Bogotá. He studied law for five years, but he had such distaste for it that he never took his degree. When Rita Guibert, in an interview for her book *Seven Voices*, asked García Márquez when he started writing, he replied: "My earliest recollection is of drawing 'comics' and I realize now that this may have been because I couldn't yet write. I've always tried to find ways of telling stories and I've stuck to literature as the most accessible." In 1947 he wrote his first story, which was published in the literary supplement of the newspaper *El Espectador*, and over the next five years the same paper published nine more of his stories. They are immature and deliberately vague and difficult to understand, but they prefigure his sustained interest in the supernatural.

In 1948 an assassination in Bogotá set off a state of semicivil war that was to sputter on and off in Colombia for more than a decade. That semiwar, called simply *la violencia*, bled the country white, accounting for between two and three hundred thousand deaths. Like all his countrymen, García Márquez was affected by *la violencia*. It provided source material for three of his books and politicized his writing. Forced to leave Bogotá because the university was closed down, he went to Cartagena, where he continued his studies and took up journalism, which became one of his passionate interests. In 1950 he left Cartagena for Barranquilla, where he wrote, for a pittance, a column for the daily paper *El Heraldo*.

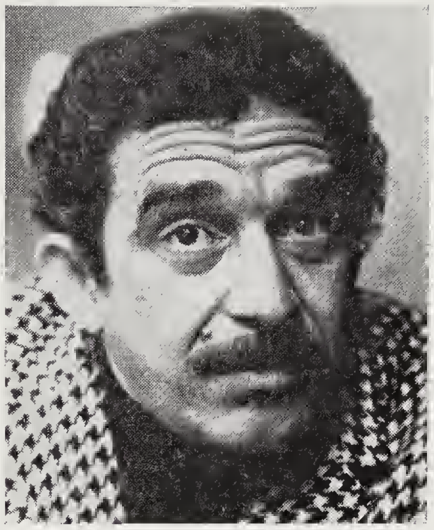
There in Barranquilla, in squalid circumstances, his literary development began. García Márquez lived in a tiny room in a four-story brothel called "the Skyscraper," hobnobbing with journalists and writers in the local cafes and bookstores. He read voraciously for the first time some of the authors who were to influence him: Faulkner, Hemingway, Woolf, Kafka, and Joyce. He began his first short novel, to be called "La casa," which took place in Macondo, but on finishing it in 1951, he realized that he did not yet have the technical mastery to produce the book he had in mind. In 1954 he returned to Bogotá and began working as a film critic and reporter for *El Espectador*, writing short stories in his spare time. One of those stories won a prize, and his short novel, now retitled *La hojarasca*, was published in Bogotá in 1955, after a seven-year search for a publisher.

Gestated during a period when William Faulkner was still a major influence on García Márquez, the novella *Leaf Storm* centers around the burial of a reclusive doctor, and the desire of the town's inhabitants to revenge themselves on his corpse for an alleged wrong he had once committed. Although *Leaf Storm* is Faulknerian in its phrasing, gothic ambiance, complexity of narrative structure, and establishment of Macondo as García Márquez' equivalent of Faulkner's Yoknapatawpha County, it is blessed with an exuberance, accessibility, and surrealism not found in Faulkner.

That same year a series of articles by García Márquez on the true story behind the shipwreck of a Colombian naval destroyer embarrassed Gustavo Rojas Pinilla, the dictator of Colombia, and *El Espectador* thought it prudent to send him abroad as its roving European correspondent. He worked in Rome for a time, covering among other assignments the hiccoughs of Pope Pius XII, and took courses in film directing at the Experimental Center of Cinematography. He was in Paris on assignment when *El Espectador* was shut down by the government as a form of reprisal, leaving him without a job. Despite financial straits that at one point reduced him to selling bottles and living in a garret, he went to work on a new novel, which eventually became *La mala hora* (The Evil Hour), a story of political oppression in a small town during the days of *la violencia.* In his long and searching critical study *García Márquez: Historia de un deicidio* Mario Vargas Llosa quotes him as saying of his Paris period: "For three years I lived by daily miracles. This produced tremendous bitterness in me. . . . But if I hadn't lived those years I probably wouldn't be a writer."

While García Márquez was working on *La mala hora,* an odd thing happened: one of its characters, a retired Colonel who spends his days waiting in vain for his pension to arrive, took on such life of his own that García Márquez decided to split the book in two, with one novella entirely devoted to the Colonel. That offshoot, which he finished in 1957, was called *El Colonel no tiene quien le escriba* (translated into English as *No One Writes to the Colonel*). After finishing it, he returned to its parent novel, which he worked on in 1957. He then returned to Latin America, this time to Caracas, Venezuela, where he found work on the magazine *Momento* during the waning dictatorship of Pérez Jiménez.

As usual, García Márquez made little effort to publish what he had written. *El Colonel no tiene quien le escriba* first appeared in a Colombian magazine, *Mito,* in 1958. When it was finally published as a book in Bogotá in 1961, it was called the best Colombian novel since José Eustasio Rivera's *La vorágine,* which appeared in 1924. The definitive and authorized edition of *La mala hora,* which had won the Premio Literario Esso in Colombia in 1961, was finally published in Mexico City in 1966, superseding a tampered-with version published in Madrid in 1962 that García Márquez considered a parody of his original.



GABRIEL JOSÉ GARCÍA MÁRQUEZ

From 1957 to 1959 García Márquez worked for various periodicals in Venezuela and continued to write short stories. They were eventually brought together in a collection called *Los funerales de la mamá grande* that was published in Mexico in 1962. Until then, in all his books except the ornately written *Leaf Storm,* García Márquez had employed a terse, Hemingway-like style, suitable for conveying tension and political unrest. Most of his short stories of the late 1950's were in that style, but one of them represents a clean break with the past that would eventually lead to a crisis in his writing. That is the title story of the collection *Los funerales de la mamá grande,* and it relies on techniques that García Márquez perfected in *Cien años de soledad:* deliberate exaggeration, use of supernatural machinery, and a mythical, allegorical approach to his materials.

Becoming a politically committed journalist of the left, García Márquez opened the Bogotá office of Prensa Latina, the newly created official press agency of Fidel Castro's Cuba in 1959, later worked for it in Havana, and in 1961 became its assistant bureau chief in New York City. He left, however, in mid-1961, and after a Greyhound bus trip to New Orleans through Faulkner country, took up residence in Mexico City. There he passed through a period of crisis, writing no fiction from 1961 to 1965. During those years, when he was caught between an old style that seemed inadequate and a new style yet to be developed, he worked as an editor, screenwriter, and copywriter.

Then, one day in January 1965, as García Márquez was driving his car from Mexico City to Acapulco, the complete first chapter of *Cien años de soledad* suddenly came to him. Returning home, he instructed his wife not to bother him about any problem—especially the state of their finances—and shut himself away for eight to ten hours every day during the next eighteen months. "I didn't know what my wife was doing," he told William Kennedy in an interview for the *Atlantic Monthly* (January 1973), "and I didn't ask any questions. . . . We always lived as if we had money. But when I was finished writing, my wife said, 'Did you really finish it? We owe twelve thousand dollars.'"

What had broken García Márquez' dry spell was the discovery of a new style and a new approach. To relate the tragicomic story of six generations of Buendías, and of Macondo from its founding to its apocalypse, he abandoned the sparse style of his previous work for a dense, rich language capable of containing his overflowing imagination. Characters and incidents became larger than life to convey a reality larger than the one we see every day. Strange and supernatural phenomena take place in Macondo: it rains for four years, eleven months, and two days; a priest levitates whenever he drinks hot chocolate; yellow flowers fall from the sky when the patriarch of the Buendía clan dies; and a girl ascends into heaven, taking a couple of bed sheets with her. García Márquez finds none of it improbable, explaining, "Surrealism comes from the reality of Latin America."

The central theme of the book is solitude, which, as García Márquez told Rita Guibert, is "the only subject I've written about, from my first book until the one I'm working on now." But that solitude is described by means of characters and incidents as funny as they are sad, and is by no means the only theme. As Earl Shorris observed in *Harper's* (February 1972), *Cien años de soledad* is "a great book of marvels, a myth encompassing the history of Colombia, the Book of Genesis, the family of García Márquez, the exploration of the Americas, the literature of Latin America, the social and political follies of man since he earned the *sapiens* by learning to speak and to live in society."

Ever since the day of its first publication in June 1967 by Editorial Sudamericana in Buenos Aires, the success of *Cien años de soledad* has been astonishing. Published so far in twenty-three countries, it has sold more than 1,000,000 copies in the Spanish language and has been translated into eighteen languages, including Hungarian. And with almost monotonous regularity, critics throughout the world have acclaimed it as a modern masterpiece. In a typical burst of enthusiasm, William Kennedy, writing in the *National Observer* (April 20, 1970), prescribed *One Hundred Years of Solitude*, in its superlative English translation by Gregory Rabassa, as "the first piece of literature since the Book of Genesis that should be required reading for the entire human race." In 1969 the novel won the Premio Chianciano in Italy and the Prix du Meilleur Livre Étranger in France.

Translated into English by Gregory Rabassa, García Márquez' first published work since *Cien años de soledad* appeared in the June 1973 issue of *Esquire* magazine. A novella that deals with the characters he first created in *Cien años de soledad*, it bears the picaresque title of *The Incredible and Sad Tale of Innocent Eréndira and Her Heartless Grandmother*. He is working on a novel about a dictator who lives for two centuries.

With his tangled black hair, thick eyebrows, "mafioso" moustache, and piercing eyes, García Márquez, whose nickname is Gabo, lacks only hoop earrings and kerchief to make him look like a strolling gypsy musician or a rather amiable pirate. In Barcelona he lives in a modern apartment with his wife, Mercedes, and their two sons, Gonzalo and Rodrigo; its creature comforts contrast markedly with the attic in which he once lived in Paris. Dominating the living room is his high fidelity equipment, on which he plays classical music several hours a day. His library is well stocked with his favorite writers: Joseph Conrad, Jorge Luis Borges, Franz Kafka, Virginia Woolf, and Graham Greene. García Márquez' sudden fame disconcerts and depresses him, and he tries to avoid encounters with reporters, editors, and importunate admirers.

Gabriel García Márquez told Rita Guibert that for him writing is "terribly hard work, more so all the time," and he observed that he no longer thinks of what he writes as if it would only be read by his wife and his friends. "Every letter I write weighs me down, you can't imagine how much," he confessed. Fundamentally a story teller like his grandparents before him, he has said that he is not interested in conveying messages or making moral judgments—only in reporting on the behavior of his characters. "The writer is not here to make declarations," he once told Mario Vargas Llosa, "but to tell about things."

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GIOVANNI, NIKKI

June 7, 1943- Poet
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Along with readers of her several books of poems, her collection of autobiographical essays, and many articles and reviews, Nikki Giovanni has a large following on college campuses, where she often lectures and reads her poetry, and among television audiences that include both teen-agers and churchgoing grandmothers. She is an influential force especially in the oral poetry movement of black culture. Her first record album, *Truth Is On Its Way*, on which she read her poetry to the accompaniment of gospel music, was described by Stephen Henderson in *Understanding the New Black Poetry* (1973) as "an important experiment . . . which suggests by its popularity the further expansion of Black poetry as a communal art form." Although some of her poems deal militantly with black revolution and searingly with the black condition in America, Miss Giovanni is too individualistic a writer to assume the role of spokesman for her race. But, as Ida Lewis, the editor of *Encore* magazine, pointed out in the foreword to Miss Giovanni's recent collection of poems *My House* (1972), "She writes about the central themes of our times, in which thirty million Blacks search for self-identification and self-love."

Nikki Giovanni was born in Knoxville, Tennessee on June 7, 1943 to Jones and Yolande Cornelia (Watson) Giovanni, who had her christened Yolande Cornelia Giovanni Jr. Accounting for her surname, she said, as quoted in *Ebony* (February 1972), "It just means that *our* slavemasters were Italian instead of English or French." Nikki is the nickname given to her by her older sister, Gary, whom she adored. As she related in an autobiographical essay in *Gemini* (Bobbs, 1971), when anyone asked her what her accomplishments were, she used to answer, " 'I'm Gary's sister!' . . . I was Gary's sister and that really was quite enough."

During Nikki Giovanni's infancy the family moved from Knoxville to Cincinnati, Ohio, later settling in a middle-class neighborhood in Lincoln Heights, a predominantly black suburb of Cincinnati. Both parents were college graduates; her father was a probation officer and her mother, a social worker. Surrounded by many relatives when she was growing up, she was particularly devoted to her maternal grandparents, John Brown Watson, one of the first graduates of Fisk University, and his wife, Louvenia, a woman who appreciated good manners. Although she and other members of the family were Baptists, Nikki Giovanni attended St. Simon's parochial school in Cincinnati from the third to the eighth grades. She then went to Austin High School in Knoxville. In one of her poems about her childhood, "Nikki-Rosa," she mused, "I really hope no white person ever has cause/to write about me/because they never understand/Black love is Black wealth and they'll/probably talk about my hard childhood/and never understand that/all the while I was quite happy."

A strong-willed, imaginative girl, Nikki Giovanni took pride in keeping her fantasies of future prominence a secret. "I clearly remember," she wrote in *Gemini*, "sitting and daydreaming about all the important heads of states and movie stars waiting for me, an essentially poor sort of muddy-colored girl, to emerge." When she was sixteen, she was accepted as an early entrant by Fisk University, but her independent spirit soon got her into trouble with the school administration. Once she left the campus without permission to spend Thanksgiving weekend with her grandparents. When she returned the following Monday she was placed on "social probation," and after her first semester she was expelled from Fisk because, as she recounted in *Gemini*, "my 'attitudes did not fit those of a Fisk woman.' " Miss Giovanni has credited her dismissal from college as the force that motivated her to deal with life on her own terms: "After knocking around and sponging off my parents for a while . . . I went back to Fisk as a woman—not a little girl."

NIKKI GIOVANNI

On her return to Fisk in 1964, Nikki Giovanni began working on the *Forum* newspaper and participated in John O. Killens' writer's workshop. Politically active, she sought to restore Fisk's chapter of SNCC, the Student Nonviolent Coordinating Committee. The chapter, which had been founded in 1959 by John Lewis and Julian Bond, was forbidden to operate on campus. It was reinstated in 1964 when Miss Giovanni led a group of 200 students to the student council to demand that the political organization be given the same right to exist on campus as sororities and fraternities enjoyed. When Fisk awarded her the B.A. degree with honors in history in February 1967, she fulfilled the long-held wish of her grandmother, Louvenia Terrel Watson, who died a month later. She devoted the first essay of *Gemini*, "400 Mulvaney Street," to the death of her beloved grandmother.

Miss Giovanni entered the School of Social Work at the University of Pennsylvania, hoping to share her legacy of love with others. She wrote of that legacy in *Gemini*: "I was trained intellectually and spiritually to respect myself and the people who respect me. I was emotionally trained to love those who love me." After nine months she left the school, concluding that "the minute you institutionalize a problem you don't intend to solve it." She spent the summer in Newark involved with black political campaigns.

For many years Nikki Giovanni had been writing both fiction and poetry. In 1967 she received a Ford Foundation grant that enabled her to publish her first book of poetry, *Black Feeling, Black Talk* (Broadside Press, 1968). In recognition of the merits of her book, the National Foundation of the Arts awarded her a grant on which she attended Columbia University's School of Fine Arts in 1968. She never completed the novel that she proposed as a thesis project, nor did she obtain a master's degree. Instead, she finished a second volume of poems, *Black Judgment* (Broadside Press, 1969), whose publication was made possible by a grant from the Harlem Cultural Council on the Arts. Her third book of poems, *Re:Creation* (Broadside Press), appeared in 1970.

Nikki Giovanni emerged as a poet during a time of intense black awareness. Corresponding to the new political voice that was heard during the civil rights struggles of the 1960's was an equally powerful movement among black artists who sought to establish a unique and positive black identity. As reported in *Time* (April 6, 1970), "Most black poets are revolutionaries or try to be. Sometimes they mouth propaganda, but they are creating a powerful record of their people's anguish and accomplishments." Hailed by many as one of the most fiery poets of black expressiveness, Nikki Giovanni has nevertheless stood apart from those black writers who sought a unified artistic voice that would secure a cultural identity for all black Americans. Although many of her early poems are clearly militant, they also express compassion and universal themes, such as "Black love is Black wealth," which Ida Lewis regards as "five words that stated to the world a new commitment."

Convinced that "you've got to find a way to make people know you're there," in 1970 Miss Giovanni founded her own publishing cooperative, TomNik Ltd., because she was dissatisfied with the format and graphics used for her books by Detroit's Broadside Press, the most active publishing house for black poets. With the help of the artist Bill Day, she produced an attractive and exceptionally readable edition of *Black Judgment.* Her *Broadside Poem of Angela Yvonne Davis* (1970) and *Night Comes Softly* (1970), an anthology of poetry edited by Miss Giovanni, were also published and distributed by TomNik Ltd.

Also in 1970 Miss Giovanni began to make appearances on *Soul!*, an hour-long television program devoted to Black music, drama, dance, and literature, which is produced and hosted by Ellis Haizlip for the National Educational Television network. Through Haizlip, she met Phil Petri, who edited *Black Feeling, Black Talk/Black Judgment* for William Morrow & Company (1970). That book, which combined Miss Giovanni's first two collections of poems, sold over 10,000 copies by mid-1972. Her next book was a collection of poems for children, with illustrations by Charles Bible, *Spin a Soft Black Song* (Hill & Wang, 1971), which she wrote specifically for the enjoyment of her young son. Although Miss Giovanni's books are now published by prestigious companies, their success has been due considerably to her cooperation in publicizing them.

With the enthusiastic help of her press agent, Victoria Lucas, Nikki Giovanni has promoted her poetry by taking it directly to the people. She had read her poetry at such locations as Liberty Place in Harlem during the 1960's. Soon she was in much demand for readings and lectures on college campuses. Miss Giovanni, who has taught creative writing at Livingston College of Rutgers University, enjoys excellent rapport with students, and when she saw the eagerness with which her work was received when she was on the lecture platform, she realized that she was going to be able to make a living as a professional writer. She has also given many free readings in Atlanta, Boston, and Detroit as well as in New York City. Nikki Giovanni gained national attention with her first record album, *Truth Is On Its Way* (Right On Records, 1971). She had decided against a simple reading of her poems. As she told Peter Bailey in *Ebony*, "We wanted to have an album where you didn't just hear me. . . . I wanted something my grandmother could listen to and I knew if gospel music was included, she would listen. I have really been gratified with the response of older people, who usually feel that black poets hate them." She contacted Ellis Haizlip, who arranged for her to read her poems with the accompaniment of gospel music sung by the New York Community Choir. Miss Giovanni introduced her album at a free concert at the New Canaan Baptist Church in Harlem in July 1971 as a gesture of thanks to the community that helped to bring her to prominence.

The response to the album, which has sold over 100,000 copies, was overwhelmingly enthusiastic. A reviewer for *Variety* (August 11, 1971) hailed Miss Giovanni "as probably the most prominent black poetess in America" and went on to say that "her pieces express the bitterness, pain, frustrations and joys of being black in white America. The poems are masterfully superimposed over the gospel music . . . resulting in a powerful presentation." According to *Jet* (May 25, 1972), "The album . . . 'converted' a number of listeners who previously had some difficulty relating to Black poetry because they found it to be offensive and antagonizing." The success of the album brought her new engagements at colleges across the country and she made frequent appearances on television shows. On December 15 and 22, 1971, *Soul!* broadcast a special two-part program featuring a dialogue between James Baldwin and Nikki Giovanni. Out of the confrontation of the two writers came *James Baldwin and Nikki Giovanni: A Dialogue* (Lippincott, 1973). She was also a guest on the *Tonight Show*, where on June 1, 1972 she read her poetry and was interviewed by Flip Wilson.

During the summer of 1972 Miss Giovanni took part in "Soul at the Center," a two-week festival at Lincoln Center celebrating black culture, which was coproduced by Haizlip and Gerry Bledsoe. Her appearance on July 25, 1972 at Alice Tully Hall sold out the 1,096-seat auditorium. The program, "Like a Ripple on a Pond," once again blended Miss Giovanni's poetry with the music of the New York Community Choir. Thomas Lask reported in the New York *Times* (July 26, 1972), "There was lots of poetry in the hall, but it lay in the feeling of kinship, nay communion . . . [that] was palpable, a canopy that enveloped everyone. . . . Miss Giovanni controlled the reading with her presence and her reading gave the evening its character of informality and joyousness."

Most of the poems performed in concert by Miss Giovanni were included in her book *My House* (William Morrow, 1972). *My House* is divided into two sections: the "rooms inside," where she writes about her most personal relationships, and the "rooms outside," where she deals more generally with black experiences. Like much of her other work, *My House* has been admired for its honesty, sincerity, and warmth. Penelope McMillan commented in the New York *Sunday News* (September 7, 1972), "Her poetry is emotional, filled with black pride. Most deals simply and beautifully with the challenge of being human." The appearance in late 1971 of *Gemini* had brought Nikki Giovanni wide notice in the press. In *Time* (January 17, 1972) Martha Duffy appraised her as "one of the most talented and promising black poets. She is also one of the most visible, not only because she is beautiful but because she is a shrewd and energetic propagandist. . . . Part memoir and part manifesto, [*Gemini*] is a plain-spoken, lively, provocative, confusing book."

In April 1972 Miss Giovanni was awarded an honorary Doctor of Humanities degree by Wilberforce University, America's oldest institution of higher education founded by blacks. Conferring the degree, Wilberforce's president told Miss Giovanni that it was presented "in recognition of your extraordinary poetic gifts employed with great dedication to articulating meanings precious to yourself and countless others." Later that day, Miss Giovanni received a tribute from her home town of Lincoln Heights, which proclaimed April 14, 1972 as Nikki Giovanni Day. Boston University has honored her by establishing a special Nikki Giovanni collection. In 1971 she won the *Mademoiselle* magazine award for outstanding achievement, the Omega Psi Phi Fraternity award for her contributions to arts and letters, and a plaque from the Cook County Jail. Miss Giovanni was one of eight women to be cited by the *Ladies' Home Journal* as woman of the year in 1973.

Encore magazine, of which Nikki Giovanni is an editorial consultant, published her dialogue with the Russian poet Yevgeny Yevtushenko in its first issue (Spring 1972). An admirer of the novelist Chester Himes, she has collected all of his writings and considers herself a Himes scholar. Miss Giovanni lives in an apartment on Manhattan's West Side with her son, Thomas Watson Giovanni, who was born on August 31, 1969. "I had a baby at 25 because I *wanted* to have a baby and I could *afford* to have a baby," she asserted in the interview for *Ebony*. "I did not get married because I didn't *want* to get married and I could *afford* not to get married." Her words imply more than financial independence.

On the lecture platform Nikki Giovanni's manner is said to be offbeat, cool, and down to earth. She stands five feet two inches tall, weighs 100 pounds, has a short Afro haircut, and usually dresses casually. Her hobbies include painting and making collages, listening to music, and playing scrabble and whist. For her, political activity is inseparable from the rest of life. She works on behalf of blacks through organizations like the National Council of Negro Women and urges students to become similarly involved. "I think the job of the writer," she recently said, "is to teach and comfort to encourage all our people to strength and tolerance."

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GRAHAM, BILLY

Nov. 7, 1918- Evangelist
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1951.

In his book *Churches in America* (1961), Gustave Weigel S.J. ranked Billy Graham, "though... a preacher of holiness rather than Pentecostalism," as the preeminent "highly regarded" successor to Aimee Semple McPherson in the great tradition of American revivalism. The fiery, Bible-thumping, finger-jabbing Graham, confidant of Presidents and winner of at least a million ordinary citizens to "decisions for Christ," rose to prominence on the sawdust trail in the late 1940's. Since then, conducting six "crusades" a year in the United States and abroad, he has addressed more than 60,000,000 people in person. Untold millions more have heard his message through televised films of his mass rallies; through the releases of World Wide Pictures, the motion-picture production company of the Billy Graham Evangelistic Association; through the association's magazine *Decision;* through the weekly sermon-and-song radio program *The Hour of Decision*, heard on approximately 1,000 stations around the world; through a column syndicated to 150 newspapers; and through the Rev. Mr. Graham's books, such as *Peace with God,* which has sold more than a million copies in English and millions more in foreign translation.

Liberal Christian clergy have deplored Graham's Biblical literalism while recognizing his charisma as a preacher and the burning sincerity of his conviction that he is a latter-day prophet. The late Canon Stanley Evans of Southwark (England) Cathedral alleged that Graham's theology is "the Gospel degutted," never speaking "of anything but a sentimental relationship between the individual and God." But Edward B. Fiske, religion editor of the New York *Times,*

REV. BILLY GRAHAM

is closer to mainstream opinion in characterizing the ecumenical evangelist's position as "enlightened fundamentalism." Graham's crusades and use of the mass media are subsidized by donations from his listeners.

On both sides of his family Billy Graham is descended from pre-Revolutionary Scottish pioneers, and both of his grandfathers were Confederate veterans of the Civil War. After the War Between the States his paternal grandfather, Crook Graham, bought three hundred acres near Charlotte, North Carolina, and later his sons William Franklin and Clyde developed the land into a prosperous dairy farm. In 1916 William Franklin Graham and Morrow Coffey were married, and two years later, on November 7, 1918, in their frame farmhouse, a son was born to them: William Franklin Jr., better known as Billy Frank to his family and as Billy to the world. Later Mrs. Graham gave birth to another son, Melvin, and two daughters, Catherine and Jean.

The Grahams were Reformed Presbyterians. In his book *Billy Graham; The Authorized Biography* (1966), John Pollock describes William Franklin Graham Sr.—who died in 1964—as a "strong character . . . adored and a little feared by the farm hands and his children" and a man to whom "Yankees were suspect; a neighbor or stranger not Presbyterian, Baptist, or Methodist he rated peculiar." Mrs. Graham regularly read to her children such devotional literature as the works of Donald Barnhouse.

According to John Pollock, Billy Graham's early education suffered from "a low level of teaching" and from the attitude of young Graham himself, who "reckoned horse sense enough for a future farmer, an attitude slightly abetted by his father, stoutly resisted by his mother." The one intellectual pursuit to which he applied himself, independently, was the reading of history books. At rural Sharon High School his chief interest was in baseball, and he dreamed of becoming a professional player, but his gangling physique was an obstacle to stellar prowess on the diamond. By his father's standards Graham was mischievous, but his baseball coach, Clinton Eudy, remembers him as having "a predominant measure of saint" in "a mixture of saint and devil." The future evangelist was an unenthusiastic Christian until the end of his sixteenth year, when he made his "decision for Christ" at a revival meeting conducted in Charlotte by an itinerant Southern preacher named Mordecai Ham.

Throughout his elementary and high school years Graham helped with the farm chores, mostly the milking, and during the summer following his graduation from high school, in 1936, he sold Fuller brushes door to door. After one unhappy semester at Bob Jones College, an unaccredited ultra-fundamentalist Baptist institution then located in Cleveland, Tennessee, he transferred to the equally unaccredited but less oppressively rigid Florida Bible Institute, near Tampa, partly for reasons of health. (He had developed respiratory trouble.) John Pollock notes, "It was at Florida that he bought a set of encyclopedias—an old set for three or four dollars—and acquired the habit of reading through them."

Although "converted," Graham the Bible student remained unsure of his vocation to the ministry until March 1938, when he decided to put aside his doubts about his worthiness and his talent for preaching and "surrender" to "the call." As a student preacher in and around Tampa, the loud-dressing country boy with the heavy Carolina idiom and accent (which made difficult his mastery of standard American pronunciation and spelling) "preached too loud . . . too fast," according to John Pollock, and his frenetic style and extravagant, borrowed, as yet undigested gestures earned him the epithet "the preaching windmill." Pollock traces Graham's still-chronic insomnia back to his student preaching days, when "he practised and prayed so hard by day that . . . his mind refused to relax at night."

Southern Baptist minister Cecil Underwood baptized Graham by immersion in Silver Lake, near Palatka, Florida, on December 4, 1938 and ordained him the following year. In 1940 Graham graduated from the Florida Bible Institute and entered Wheaton (Illinois) College, the best fundamentalist school in the United States, offering degrees in liberal arts as well as divinity. Graham and his wife, the former Ruth McCue Bell, the daughter of missionary surgeon Dr. Nelson Bell, met as students at Wheaton. "Ruth more than anyone broadened Graham . . . ," John Pollock writes in his biography of the evangelist. "Ruth and her family, loyal Presbyterians, eased Billy Graham from his unspoken conviction that a vigorous Scriptural faith could not dwell within the great denominations."

Upon receiving a B.A. degree in anthropology at Wheaton, Graham was called to the pulpit of the First Baptist Church of Western Springs, Illinois, which he renamed the Village Church, to give it interdenominational appeal. While in Western Springs, Graham, at the invitation of radio preacher Torrey Johnson, took over one of Johnson's programs, *Songs in the Night*. That Sunday evening hour of sermon and song was broadcast from Western Springs over Chicago station WCFL from 1943 to 1945. The featured gospel singer on the program was the already fairly well-known George Beverly Shea, who has been a member of the Graham team ever since.

From 1944 through the immediate postwar years, Graham was the chief preacher at "Youth for Christ" rallies, conceived by George W. Wilson—then a Christian bookshop owner and pillar of the First Baptist Church of Minneapolis, Minnesota, now head of the Billy Graham Evangelistic Association—and developed by Torrey Johnson. In 1946 choir leader and program producer Cliff Barrows joined Graham in his travels for Youth for Christ, which covered Great Britain as well as North America.

Graham's first book was *Calling Youth to Christ*, published by Zondervan in 1947. In the latter year Graham reluctantly accepted the presidency of Northwestern Schools, an educational complex (college, Bible training institute, and seminary) run by the First Baptist Church of Minneapolis. During his five years as president he had to delegate most of the actual administrative work at the schools to an executive vice-president, because so much of his time was committed to the sawdust trail, where Grady Wilson, a South Carolina pastor, joined him as assistant preacher in 1947. The team of Graham, Shea, Barrows, and Wilson waged "city-wide campaigns" with disappointing results until, suddenly in the autumn of 1949, the sensational success of their "Canvas Cathedral" in Los Angeles brought Graham notice in the national news media—especially the Hearst press—as evangelism's "new" rising star.

A large proportion of Graham's non-fundamentalist Christian critics mellowed towards him as his respectability mounted with the success of his crusades around the world. That respectability was bolstered by three policies early set by Graham: he would crusade in a city only on the invitation of established local churches; all donations would go to the Billy Graham Evangelistic Association, which would pay him an annual salary no higher than that of the pastor of a large city church (estimated by the Graham organization in the 1950's at $15,000, now at $24,500); and his converts would be left with the exhortation, "Above all, go to church." Convinced that the "follow-up" was the most important phase of his work, Graham in 1951 enlisted the help of Dawson Trotman, an expert at evangelism through individual contact. Trotman proceeded to go to cities in advance of the crusades, to speak to local ministers and to train local counselors for the shepherding of prospective converts.

The demand for Graham's personal appearances was whetted by his weekly Sunday night radio program *The Hour of Decision*, inaugurated on the ABC network in November 1950; by a relatively short-lived television version of the same program; by "My Answer," a daily column of advice about personal problems written in collaboration with associates and distributed by the Chicago *Tribune*-New York *News* syndicate beginning in December 1952; and by Graham's collections of sermons and columns and other books, some written with the help of others. The books included *Revival in Our Time* (Zondervan, 1950), *America's Hour of Decision* (Van Kampen, 1951), *Peace With God* (Doubleday, 1953), *Secret of Happiness; Jesus' Teaching on Happiness as Expressed in the Beatitudes* (Doubleday, 1955), and *Seven Deadly Sins* (Zondervan, 1956). Graham helped found the *Christian Century*'s evangelical counterpart, *Christianity Today*, of which his father-in-law became the first executive editor in 1955.

In the mid-1950's Graham, who had already preached in North Africa, France, Germany, Italy, and Switzerland, among other foreign lands, extended his itinerary to India, the Philippines, Hong Kong, Formosa, Japan, and Korea. He toured Great Britain in 1954 and 1955, and two years later more than 2,000,000 people attended his sixteen-week rally at Madison Square Garden in New York City.

134,254 people filled Los Angeles Memorial Stadium for the climax of the Los Angeles Southern California Crusade in 1963. Three years later Graham preached to 955,368 people and drew 42,487 decisions for Christ in a twenty-seven-day crusade in London. Also during the mid-1960's, he toured Scandinavia; made visits of "racial reconciliation" to the University of Alabama, Tuskegee Institute, and ministerial groups in Alabama; having decided never again to preach to segregated audiences, rejected an invitation to crusade in South Africa; and visited American troops in Vietnam. Determined to remain aloof from partisanship in the heated national debate over the Indochina war, Graham tended in his public statements to minimize the dimensions of the tragedy in Vietnam, by, for example, comparing the number of American dead there with "the 57,000 killed on the highways last year" (New York *Post*, June 24, 1970).

In *World Aflame* (Doubleday, 1965) Graham analyzed the current world situation in the light of Biblical prophecies concerning the end of the world as we know it. A reviewer for *Choice* (May 1970) dismissed Graham's *The Challenge; Sermons from Madison Square Garden* (Doubleday, 1969) as "old sermons with recent news clippings as filler," but J. E. Kephart, writing of the same book in the *Library Journal* (January 15, 1970), praised the "conviction" of Graham's preaching. In recent years Graham has addressed meetings in Yugoslavia and Portugal, for the first time, besides conducting crusades in countries he had visited before. His 1969 West German crusade was broadcast to ten European countries.

Graham's first invitation to the White House came from President Truman, who never invited him back. President Eisenhower met with Graham once or twice a year during his administration and later played golf with him occasionally. President Kennedy invited him to the White House several times, and the evangelist became a regular visitor to the Presidential residence in the Johnson administration. President Nixon's friendship with Graham dates back more than twenty years, to the time when Nixon was a Senator. At their first meeting they played a round of golf together at Burning Tree Country Club outside of Washington. Graham, a nominal Democrat, confessed to voting for Nixon in the Presidential election of 1960. During the years when Nixon was out of office the two men met several times each year for golf or dinner.

Following Nixon's nomination for the Presidency in Miami Beach in 1968, Graham sat in on the session in which Spiro Agnew was chosen as Nixon's running mate. At Nixon's Presidential inauguration in January 1969 the evangelist delivered a 300-word prayer in which he offered thanks to God for permitting "Richard Nixon to lead us at this momentous hour of our history," when the "materialistic and permissive" winds we have sown have brought us "a whirlwind of crime, division, and rebellion." Five months after the inauguration Edward B. Fiske, writing in the New York *Times Magazine* (June 8, 1969), could refer to Graham as "the *de facto* Presidential chaplain."

The essential message in all of Graham's sermons has been summed up by Graham himself: "Man rebelled against God, and so he was separated from God by sin. Christ died, was buried, and He rose again, and men need to repent of their sins and receive Him as their Savior." Edward B. Fiske quoted Graham as saying that he believes in the existence of "personal" demons and that heaven is actually a physical place, not necessarily in our solar system. In his *Times Magazine* article Fiske noted that "he no longer draws vivid verbal pictures of the fires of hell, nor does he still assert that heaven is 1,600 miles in each direction" but that "he is still willing to describe in detail the way in which Christ will return to earth and rule for 1,000 years." Graham believes the millenium is near because twenty-seven relevant Biblical prophecies, including the reunification of Jerusalem, have been fulfilled. The evangelist's confrontations with audiences tend to be positive encounters because, as Fiske pointed out, "the sins he attacks are those of Elizabeth Taylor or Mark Rudd or the Communists, not those of the men and women in his audience."

In his interview with Fiske, Graham said that the one occasion when he feels divinely gifted is the "invitation," the point at the end of his sermons when he asks people to come forward to make their commitments to Christ. "When I'm standing there, not saying a word . . . [is] when most of my strength leaves me. . . . Something is going out of me."

Billy and Ruth Graham were married on Friday, August 13, 1943 in Montreat, the Presbyterian conference center in the mountains of North Carolina where Mrs. Graham's parents lived. Eight years later the couple bought 200 wooded acres in Montreat, and on that land proceeded to build their present home. The Grahams have three daughters (Virginia, better known as Gigi, Anne Morrow, and Ruth), two sons (William Franklin and Nelson Edman), and several grandchildren.

The Rev. Mr. Graham stands six feet two inches tall and has angular features, piercing deep blue eyes, wavy blond hair, and hands that Edward B. Fiske describes as "magnificent." According to Fiske, the evangelist's public charisma "is matched in private by a genuine warmth and relaxed humor," he is "an engaging conversationalist . . . well-informed on current events;" and his study is "rather untidy, cluttered with books." The evangelist's library is light on fiction and heavy on memoirs of such modern historical figures as Winston Churchill. Graham was runner-up to President Nixon in the Gallup "Most Admired Men" Poll released in January 1970, and he was grand marshal of the 1971 Rose Bowl parade. His other honors include numerous honorary degrees and the Bernard Baruch (1955) and Horatio Alger (1965) awards.

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GRAHAM, WILLIAM FRANKLIN *See* Graham, B.

GREY, JOEL

Apr. 11, 1932- Actor; singer; entertainer
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For two decades diminutive Joel Grey languished in the shadows of show business, as a successful "second banana" in nightclubs, as a less successful actor in movies and television, and as a replacement for Broadway stars. Finally, in 1966, Grey, still looking like a Puckish boy, catapulted to fame as the epicene master of ceremonies in the hit Broadway musical *Cabaret,* a Tony Award-winning characterization that Tom Prideaux of *Life* (August 23, 1968) ranks as "one of the finest acting jobs in the history of United States musicals." Grey was again nominated for a Tony for his *tour de force* in the title role of the 1968 musical *George M.!*. He received an Academy Award for best supporting actor in February 1973 for his performance in the film *Cabaret.* The British Society of Film and Television Arts (February 1973) and the All-American Press Associates (March 1973) also presented Grey with awards for his performance in *Cabaret.*

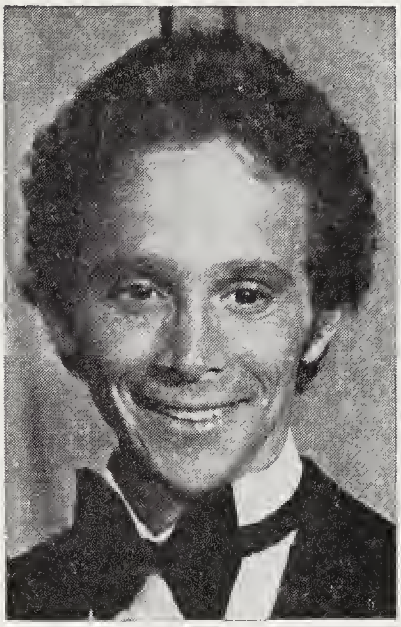
Joel Grey is the elder son of Mickey Katz, a popular comic musician and hit-song parodist in the American Yiddish musical theatre, and Grace Katz. His younger brother is Ronald Katz, an IBM engineer in Los Angeles. Grey was born Joel Katz on April 11, 1932 in Cleveland, Ohio, where his father was a clarinetist with the Cleveland Orchestra until he formed "Mickey Katz and His Kittens," a dance band that, in the words of Robert Wahls of the New York *Sunday News* (April 28, 1968), "evolved into a Yiddish-style Spike Jones ensemble." Later the father toured the United States for two decades with his *Borscht Capades*, and he adapted that musical revue into *Hello, Solly!*, in which he starred on Broadway in 1967.

In Cleveland, Joel was a member of the Curtain Pullers, the juvenile branch of the Cleveland Play House, where he made his debut at the age of ten in an adult production as Pud in *On Borrowed Time*. Dorothy Paxton of the Cleveland Play House later recalled that "when he wasn't acting or rehearsing, he'd be watching other people act and rehearse. Joel was a professional from the first day . . . [we] laid eyes on him."

From Cleveland the Katz family moved to Los Angeles, where Joel attended Alexander Hamilton High School. At sixteen he began doing featured acts in his father's show, and audiences loved them, especially his impersonation of his father. "In a way I was beating my father," he told Jerry Tallmer in an interview for the New York *Post* (December 9, 1966). "That's every child's fantasy, and that's where the competition started. I felt I was gaining my notoriety and identity at his expense." Elsewhere he has recalled that he "was always an outsider," even, in some ways, to his family—"that can be on the record because its not that way any more." To Joan Barthel of the New York *Times* (February 26, 1967) he recounted, "It was a very uneven life. . . . I learned to look for recognition at much too early an age. I kind of grew up in limbo, not being accepted by kids my own age, who resented me, and not belonging to the grown-up world either." The "hangups" he developed while growing up took "many years and dollars and hours [in psychoanalysis] to work out."

In 1951, while working his routine in Miami Beach, Florida, Joel was "discovered" by the late Eddie Cantor, who booked him on one of the segments of his television show. On the strength of that national exposure, his agent obtained him bookings at the Copacabana nightclub in New York and the Chez Paree in Chicago. Dropping plans to go to college, he changed his name (first to Kaye, then to Grey) and plunged headlong into a nightclub career. "I didn't want to do it," he said later. "But my parents insisted. I had an ulcer at nineteen—a bleeding ulcer. But I know my parents meant it all for my own good."

"In action Joel is reminiscent of Danny Kaye and Donald O'Connor, and when he smirks you think of the late Fanny Brice." Murray Robinson wrote in the New York *World-Telegram and Sun* (July 14, 1952) after watching Grey's singing, dancing, and patter at the Copa. Robinson called the young entertainer "a comic genius" with "a smart, dazzlingly fast routine" that "has jaded critics predicting a great future for him in nightclubs, TV, and movies and on the stage." The immediate future did not quite live up to the prediction. Although Grey played some of the best rooms—such as the Fontainebleau in Miami Beach, the Mocambo in Hollywood, and the Palladium in London—it was seldom with top billing, and generally he felt miserable on the club circuit. "I just wasn't well suited to the nightclub life . . . ," he told Marion Simon of the *National Observer* (March 27, 1967). "There's too much drinking going on, and all those people not there to see the shows. It was lonely, going out there by myself, and then the clubs didn't know what to do with me. I didn't tell Yiddish jokes, I didn't insult audiences. I was always clean. I was just a good mimic, a stand-up comic, and a song-and-dance man. I always knew what I wanted to do [theatre], but I somehow felt that the other people—my family, my agents—because they were older, they must know better. . . . I let that thinking go on longer than advisable."



JOEL GREY

Finding that he "couldn't get [acting] auditions" because "at that time there was a tremendous prejudice in the theatre against nightclub performers," Grey quit club work to study acting at the Neighborhood Playhouse in New York City. His acting coaches were, successively, Sanford Meisner and Wynn Handman. On May 22, 1956, Grey made his New York stage debut in Vernon Duke and Ogden Nash's *The Littlest Revue* at the Phoenix Theatre. While the revue itself had a lukewarm reception, Brooks Atkinson in his opening night review remarked that "a versatile young man with a professional voice and manner, Joel Grey, . . . can sing, dance, and perform with the greatest of ease and affability."

Following his performance in the title role in the NBC color special *Jack and the Beanstalk* in September 1956, Grey appeared on the Ed Sullivan and Dean Martin television shows, among some fifty others. "I played all the dramatic roles," he told Marion Simon, "from psychopathic killers to Spring Byington's Rock 'n' Roll nephew on *December Bride.*" His first recordings, as he has recalled, were "bad rock 'n' roll" cut for Capitol Records on the strength of his *December Bride* appearances. In Hollywood Grey had minor roles in *About Face* (Warner Brothers, 1952), *Calypso Heat Wave* (Columbia, 1957) and *Come September* (Universal International, 1961), films that in retrospect he ranks "Grade Z." "I'm glad people have forgotten them," he has said. "I'm trying to."

On Broadway, Grey was a replacement for Warren Berlinger as Buddy Baker in Neil Simon's first comedy hit, *Come Blow Your Horn* (1961), for Anthony Newley as Littlechap in *Stop the World I Want to Get Off* (1963), and for Tommy Steele as Kipps in *Half a Sixpence* (1965). His understudy performances were praised by critics as "dynamic" manifestations of "every talent in the book," but Grey found greater psychic rewards in directing a national tour production of the Newley vehicle and playing Off Broadway in the black comedy *Harry, Noon and Night* (March 1965). In the summer of 1966 he was a featured performer in Guy Lombardo's production of *Mardi Gras* at the Jones Beach Marine Theatre on Long Island.

Meanwhile, Grey had accepted a Broadway part offered him by Harold Prince. The producer was planning a musical set in a decadent Berlin cabaret called the Kit Kat Club during the twilight of the Weimar Republic, when pleasure seekers played charades in nightclubs while Hitler and his cohorts plotted to seize power. The musical was adapted from Christopher Isherwood's *Berlin Stories* and John Van Druten's play drawn from those stories, *I Am a Camera*—by writer Joe Masteroff, lyricist Fred Ebb, and composer John Kander. As Masteroff later recounted, the musical-in-progress began to "achieve . . . its real form when we hit on the idea of a master of ceremonies, a wholly original creation, who was to personify the point of the material."

The emcee was the role accepted by Grey. While commuting to Long Island, he mulled over its possibilities, drawing on his own experiences in tawdry nightclubs, his familiarity with the music of Kurt Weill and the plays of Bertolt Brecht, German Expressionist painting, and his native insights ("Evil has a veneer that draws you to it"). When his commitment to *Mardi Gras* was over, he worked full time—in collaboration with Masteroff and his colleagues—in developing the role, originally only fifteen minutes long, into a major one.

The macabre emcee created by Grey was a chalk-faced, rouged Mephistopheles, slithering on stage in a tacky suit, grimacing hollow-eyed through his makeup, fondling chorus girls, dancing with a gorilla in a tutu, doing a goose-step in drag, and chewing on an obscene cigar. In a New York *Times* article on Grey, Joan Barthel described the characterization as "the portrait of the MC as a man who wears depravity like a soiled shroud or, more accurately, a makeup towel." Marilyn Stasio in her *Cue* article called Grey's master of ceremonies "the licentious embodiment of a world gone careeningly mad," a man who "pied-pipers his Kit-Kat-Klubbers from the sensuous lips of depravity into the stygian laws of Naziism."

The opening night reviews chorused the praise of *Cabaret* in general and Grey in particular. "Grey bursts from the darkness like a tracer bullet," Walter Kerr wrote in the New York *Times* (November 21, 1966), "singing us a welcome that has . . . something of all the patent leather nightclub tunes that ever seduced us into feeling friendly toward sleek nightclub entertainers who twirled canes as they worked. . . . He is the silencer of bad dreams, the gleeful puppet of pretended joy, sin on a string. No matter what is happening during the evening, he is available to make . . . macabre gaiety of it." *Cabaret* was voted the best musical of the 1966-67 season by the Drama Critics Circle, and Antoinette Perry (Tony) Awards went to both *Cabaret,* as best musical, and Joel Grey, as best supporting actor in a musical. Also, in *Variety's* poll of New York drama critics Grey was chosen best supporting actor of the year.

Sally Bowles, the leading female role in *Cabaret,* was played by Jill Haworth on stage and by Liza Minelli when the musical was adapted to the screen (Allied Artists, 1972). Reviewing the film for *New York* (February 21, 1972), Judith Crist observed that "the best of the stage production, including Joel Grey, and the heart of the Berlin stories have been preserved in the screen version." She called Grey's performance "matchless."

Grey left the cast of *Cabaret* to play in a virtual one-man show written expressly for him, an unusually realistic musical biography of George M. Cohan, the king of the Broadway musical stage from approximately 1905 to 1930. In *George M.!,* which opened at the Palace Theatre in New York on April 10, 1968, Grey played a self-centered, arrogant Cohan and belted out a wide sampling of Cohan's schmaltzy songs, from "Mary" to "Yankee Doodle Dandy." Grey's swaggering performance made for "excellent fun," in the opinion—a common one—of Richard Watts of the New York *Post* (April 11, 1968). The home audience was let in on the jollity in September 1970, when a television adaptation of *George M.!,* starring Grey, was aired over the NBC network.

Apart from the original cast recordings of *Cabaret* and *George M.!,* Grey's first hit album was *Only the Beginning,* issued by Columbia Records in 1968. His next Columbia album, *Black Sheep Boy* (1969), included the title song, a Tim Hardin composition previously released as a single, as well as songs by Lennon, McCartney, Simon, Donovan, and Yarrow. Blaik Kirby of the Toronto *Globe and Mail* (February 22, 1969) praised Grey's wide range and his "perfect grasp of the individual styles called for by each number." Recently Grey appeared with Christopher George in a made-for-TV CBS Friday Night Movie, *Man on a String*.

In his interview with Marilyn Stasio for *Cue*, Grey said, "I *must* go back to the clubs; I don't want to be frightened of it; and besides, that's also part of a career." He began his return to the nightclub circuit on November 10, 1972 at the Venetian Room of the Fairmont Hotel in San Francisco. A reviewer for *Variety* (November 15, 1972) called Grey's talent "immense" and his act "practically perfect." The critic reported that Grey sang a wide range of songs, from "Our Love is Here to Stay" to "Lean on Me"; danced around a trunk full of props (that provided the motif for number after number); and used a "minimum" of "lightly amusing" patter.

Joel Grey and Jo Wilder, an actress, were married on June 29, 1958. They have two children, Jennifer and Jimmy Rico. They have a large apartment on Central Park West in Manhattan, but at last report were sub-renting those quarters and living by the beach in Malibu, California. "Before I was married I was scattered," Grey has said, "but afterwards I was able to zero in on acting projects." Sidney Skolsky (New York *Post*, June 10, 1972) quoted Grey as saying, "My home life is the strong, stabilizing factor in my career. I don't mind traveling as long as my family comes along."

When Joan Barthel visited Grey for the New York *Times*, he impressed her as "a scaled-down Belmondo . . . turning on the dark-eyed smile that is half boy, half worldling, and all charm." Marion Simon in the *National Observer* article noted that Grey, with the "sparkle" in his eye and the "perpetual smile," looked "like a man without a worry in the world." Simon, who visited him just after he quit smoking, reported that he fingered worry beads, in lieu of a cigarette, as he talked. Slim and wiry, Grey weighs 120 pounds. There are conflicting reports on his height, but in his new nightclub act he says, "I'll answer two questions before you ask them: five foot two and forty years old." The actor and entertainer collects antiques.

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GRZIMEK, BERNHARD (zhim'ek)

Apr. 24, 1909- Zoologist; zoo director; wildlife conservationist; author
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The most zealous defender of the world's dwindling wildlife population from the encroachments of civilization is Dr. Bernhard Grzimek, the director of the Zoological Garden of Frankfurt, West Germany, who defines his life's mission as biophylaxis—the protection of living species from extinction. A popular and prolific author of books on animal life, most of them based on his expeditions to Africa and other remote areas, Grzimek is also the chief editor of the monumental *Grzimek's Animal Life Encyclopedia*. During his term as the Bonn government's commissioner for nature conservation, he worked relentlessly for the adoption of legislation to protect the environment. "Men are easily inspired by human ideas, but they forget them just as quickly," Grzimek wrote in his book *Serengeti Shall Not Die* (1961). "Only nature is eternal, unless we senselessly destroy it."

BERNARD GRZIMEK

Bernhard Grzimek, the youngest of the six children of Paul Franz and Margot (Wanke) Grzimek, was born in the town of Neisse, in Upper Silesia (since 1945 a part of Poland), on April 24, 1909. His father, a lawyer who held the honorary title of *Justizrat* (counselor of justice), died when Bernhard Grzimek was three years old. After the family lost its property in the inflation of the 1920's he had to fend for himself. On completing his secondary education at the Neisse Realgymnasium and passing his Abitur, Grzimek—whose ambition to work with animals dates back to his earliest childhood—entered the University of Leipzig. There he studied veterinary medicine and zoology on a scholarship, but he relinquished it after one semester so that other students could benefit from it. Continuing his studies at the University of Berlin, Grzimek supported himself by managing a poultry farm and an agricultural enterprise. During his university years he visited North America and several countries in Europe.

On obtaining his doctorate in veterinary medicine from the University of Berlin in 1932, Grzimek began his practice in Berlin. At the same time he worked for the German government's food ministry as a researcher and consultant. Grzimek has been credited with contributing to the success of the ministry's efforts to combat chronic poultry disease, upgrade the quality of domestic eggs, and control tubercular disease among dairy cattle. His *Eierbuch* (Egg Book, 2d ed., 1935), a handbook on the nutritional value, grading, and marketing of eggs, became a standard work in its field and was translated into several languages. In connection with his government work, Grzimek also published *Krankes Geflügel; Handbuch der Geflügelkrankheiten* (Diseased Poultry; Handbook on Poultry Diseases, 3d ed., 1943), which has been published in eight editions.

During the 1930's Grzimek began his pioneering work in animal psychology, conducting experiments with wolves, anthropoid apes, dogs, elephants, and other animals, but his work suffered a setback when one of his widely publicized experiments with circus tigers resulted in the serious injury of an animal trainer. For the high command of the German Wehrmacht, Grzimek conducted a study of the psychology of domestic horses. He published his experimental findings in animal psychology in the journal *Zeitschrift für Tierpsychologie* and presented them to the layman in *Wir Tiere sind ja garnicht so!* (We Animals Are Not Like That!, 1941; 1962), translated into English as *Such Agreeable Friends* (Deutsch, 1964; Hill & Wang, 1965). Grzimek discussed his work with tigers in *Unsere Brüder mit Krallen* (Our Brothers With Claws, 1943) and his experiences with a domesticated wolf in *Wolf Dschingis* (1943). During World War II he served as a veterinary officer in the German army.

Unable to return to his Soviet-occupied Silesian homeland, in the spring of 1945 Grzimek settled in Frankfurt where, as a non-Nazi, he was able to obtain a job in the city administration. Determined to rebuild the city's once flourishing zoo, which had been reduced to a pile of rubble and a population of thirteen half-starved animals, Grzimek received permission from city officials on the condition that it be operated without cost to the city. As the new director of the Frankfurt zoo, Grzimek gradually restocked its animal population by rescuing animals, about to be slaughtered because of lack of food, from local zoos and country menageries. Shortly before Soviet occupation forces entered Leipzig, Grzimek managed to slip out of that city with a truckload of animals from its zoo.

To make the Frankfurt zoo financially independent, Grzimek set up an amusement area on its grounds that became popular with American servicemen, and the large circus tent that he erected in the zoo area was for a time the only sizeable meeting hall in Frankfurt. Within a few years Grzimek rebuilt and expanded the Frankfurt zoo into one of the world's great zoological gardens. He introduced new ideas for the housing and maintenance of animals, displaying them with a minimum of cages and fences, duplicating their natural environment as closely as possible, and carefully controlling their diet. His innovative methods brought about the successful breeding of several animal species that do not ordinarily reproduce in captivity. Grzimek also launched an educational campaign to warn zoo visitors that many animal species are threatened with extinction. By the early 1970's the Frankfurt zoo had some 2,400,000 visitors a year, as compared with an average of 310,000 in the pre-World War II years.

To study animal life around the world, Grzimek has undertaken expeditions to western, central, and eastern Africa, to North and South America, and to the Soviet Union, Japan, Australia, and New Guinea. A trip he made to French West Africa with his son Michael in the early 1950's resulted in his first book about Africa, *Flug ins Schimpansenland* (Flight into Chimpanzee Land, 1952), translated into English as *Dr. Jimek, I Presume* (Thames & Hudson, 1955; Norton, 1956), a study both of the animal life and of the Baule people of the area. It was later reissued in a new edition as *Wir lebten mit den Baule* (We Lived With the Baule, 1963) and re-translated as *He and I and the Elephants* (Hill & Wang, 1966; Thames & Hudson, 1967).

In his book *Kein Platz für Wilde Tiere* (1954; *No Room for Wild Animals,* Thames & Hudson, 1956; Norton, 1957), about a journey with his son into what was then the Belgian Congo, Grzimek warned against the extinction of African wildlife by the encroachments of civilization. A film with the same title, produced by Michael Grzimek and released in 1956, became a landmark in the effort to publicize the cause of wildlife conservation and won the Federal Film Prize and the Golden Bear film award of the city of Berlin.

In 1957 Bernhard and Michael Grzimek began a survey of the wildlife and ecology of Serengeti National Park in Tanganyika (now Tanzania), the last of Africa's great game reserves, to determine the possible effects upon it of the changes in its boundaries planned by the government. Flying in a plane that they had bought from the proceeds of the film *No Room for Wild Animals,* they took a fairly accurate animal census of the park and studied food supply, migration patterns, and other factors affecting the wildlife of the area. They concluded that the animal population of Serengeti, already decimated through the depredations of poachers, was further threatened by the planned boundary changes, which would cut off the migration routes of the herds of zebras, gazelles, and wildebeests in the area. Tragically, just as the survey was nearing completion, Michael Grzimek died in an air crash.

In his account of the expedition, *Serengeti darf nicht sterben* (1959; *Serengeti Shall Not Die,* Hamilton, 1960; Dutton, 1961), a memorial to his late son, whom he lists as coauthor, Grzimek makes an eloquent plea for the protection and expansion of Serengeti National Park and for the preservation of wildlife in general. The book, which has been translated into twenty-three languages, was universally praised for its subject matter and viewpoint, its interesting and colorful prose, and the high quality of its photography. The Grzimeks' film chronicle of the expedition, also entitled *Serengeti Shall Not Die,* received a Federal Film Prize, and at the 1960 award presentations of the Academy of Motion Picture

Arts and Sciences in Hollywood it won an Oscar as the best documentary film of the year.

Grzimek's further studies of animal habits and behavior include *Affen im Haus* (Monkeys in the House, 1951), *Die Elefantenschule* (The Elephant School, 1954), *Thulo aus Frankfurt; Rund um die Giraffe* (Thulo from Frankfurt; Around the Giraffe, 1956), and *Zwanzig Tiere und ein Mensch* (1956; *Twenty Animals, One Man*, Deutsch, 1963). In *Auch Nashörner gehören allen Menschen* (1962; *Rhinos Belong to Everybody*, Collins, 1964; Hill & Wang, 1965), Grzimek presents a collection of sketches about animal life from the Cape to the Congo and renews his impassioned plea for wildlife conservation. In *Wildes Tier, Weisser Man* (1965; *Wild Animal, White Man*, Deutsch; Hill & Wang, 1966), Grzimek demonstrates how the white man has virtually exterminated wild animals in some areas of North America, Europe, and the Soviet Union. While noting that Soviet authorities have adopted some fairly enlightened conservationist measures, he regrets that the Russians, like the Americans, continue to exterminate natural predators, such as wolves, and thereby upset the balance of nature.

In *Vierfüssige Australier* (1966; *Four-legged Australians*, Collins; Hill & Wang, 1967), a natural history of Australia, Grzimek points out that its inhabitants are even less conservation-conscious than Europeans or North Americans. He deplores the indiscriminate slaughter of Australian wildlife, but he also notes some successes in conservation, such as the rescue of the koala, and the larger species of kangaroo. Another collection by Grzimek, *Unter Afrikas Tieren* (1969; *Among Animals of Africa*, Stein & Day, 1970), includes an account of his experiences in returning zoo-bred chimpanzees to nature, along with observations on snakes, crocodiles, ostriches, wild dogs, and other creatures.

Bernhard Grzimek is editor in chief of *Grzimeks Tierleben; Enzyklopädie des Tierreiches*, which was first published in Germany in 1967. A generously illustrated, comprehensive thirteen-volume encyclopedia of world fauna, ranging from one-celled organisms to human beings, with contributions by scores of scholars, it is the first publication of its kind to appear in Germany since the nineteenth-century *Brehms Tierleben*. Its publication in English as *Grzimek's Animal Life Encyclopedia* by Van Nostrand-Reinhold, begun in 1972, is scheduled to be completed in 1974. He is also editor in chief of *Das Tier*, which is published every month in Switzerland and enjoys the largest circulation in the world of any periodical dealing with animals. According to a London *Times* critic, it is "the best animal journal in the world." Grzimek has produced television programs in Germany and other parts of Europe, and his regular program, *Ein Platz für Tiere* (A Place for Animals) for several years had the largest audience of all serial programs on German television. His contributions to television earned him a Golden Camera award in 1968.

As West Germany's commissioner for nature conservation, Grzimek attempted to broaden legislation dealing with environmental problems. "We need a law on the protection of the environment today which protects individually powerless citizens against large vested interest groups," he told an interviewer for *Scala International* (December 1971). "I am thinking in particular of the excesses of the industrialization process, the unplanned occupation of the countryside, and the planning and building of autobahns which take no—or too little—account of the country through which they run and the people who live in it. At my request, the Bonn government has submitted a bill that will amend the constitution and provide a uniform settlement of questions of environment protection, care of the countryside, and the protection of animals." One of Grzimek's long-standing demands was for the creation in West Germany of a giant national park modeled after the African wildlife reserves. Disappointed that promises made to him by the government were not realized, Grzimek resigned his post as commissioner in early 1973.

In recent years Grzimek has promoted tourism to wildlife areas of Africa, and he has met with some success in persuading leaders of new African nations to preserve national parklands as lucrative tourist attractions. He has been appointed by the government of Tanzania to serve as curator of the Tanzanian national parks, as a member of the governing body of the College of Wildlife Management at Mweka, and as a trustee of the Ngorongoro Conservation Unit.

In 1960 Grzimek was named a professor at the Justus Liebig University of Giessen and awarded an honorary doctorate by Humboldt University of Berlin. The New York Zoological Society conferred its gold medal on him in 1963 in recognition of his "outstanding services in the conservation of nature." In 1964 West Germany's Minister of Sciences presented him with the Wilhelm Bölsche gold medal for his contributions to the promotion of the natural sciences in Germany, and in 1969 he was awarded the Federal Republic's Great Cross of Merit. Grzimek has served as president of the German Naturschutzring (Nature Protection Club) and of the Society of German Zoo Directors, and as vice-president of the World Wildlife Fund, which in 1970 awarded him its gold medal "for his continuous and successful contribution in educating and awakening the public to its responsibilities for the conservation of wildlife throughout the world."

Dr. Bernhard Grzimek and his wife, the former Hildegard Prüfer, whom he married in 1930, have two surviving sons—Rochus, a businessman, and Thomas, whom they adopted—and several grandchildren. Hildegard Grzimek has written several books on animal life, including *Mein Leben für die Tiere* (My Life for Animals, 1964). Dr. Grzimek, who is fluent in English and also speaks French, is a tall, slender man with thinning gray hair, and carries himself with an air of self-assurance. Friedrich Gnosa, in an article appearing in the *Bridge* (June 1969), categorizes Grzimek, along with Louis Pasteur, Henri Dunant, Heinrich Schliemann, and Albert Schweitzer, as one of a special breed: "the pragmatic scientist who places practical action above theory."

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NOTE: On May 4, 1973 General Alexander Meigs Haig Jr. was named interim Assistant to the President of the United States. He retired from military service on August 1, 1973 to become permanent Assistant.

General Alexander Meigs Haig Jr., who was named by President Richard Nixon in September 1972 as Vice-Chief of Staff of the United States Army, is, according to a former associate, Joseph A. Califano, one of "a new breed of army officers who know politics, international affairs, and people." Haig's military experience includes service as a combat officer in Korea and Vietnam and as a staff officer at the Pentagon and at West Point. Since 1969 he had been serving as military adviser to Dr. Henry A. Kissinger, the Assistant to the President for National Security Affairs. In 1970 he was named Deputy Assistant to the President for National Security Affairs. As a member of the White House staff, Haig played an important role in the reorganization and administration of the National Security Council, and in the Nixon administration's efforts, in the fall of 1972, to negotiate a settlement of the Vietnam conflict. His meteoric rise in the military ranks is part of a new Defense Department policy to place young men with young ideas into top positions in the armed services.

Alexander Meigs Haig Jr. was born in Bala-Cynwyd, Pennsylvania, a suburb of Philadelphia, on December 2, 1924, the son of Alexander Meigs and Regina Anne (Murphy) Haig. He has a younger brother, the Rev. Frank R. Haig, a Jesuit priest and former president of Wheeling College in West Virginia; and an older sister, Mrs. Regina Meredith, who is an attorney. His father, a lawyer, who was assistant city solicitor of Philadelphia, died when Haig was ten years old. To help out with the family finances during his school years Haig had a newspaper route, later worked for the post office and the Atlantic Refining Company, and was employed by the John Wanamaker department store in Philadelphia as a floorwalker. After completing his primary schooling at St. Matthias, a Roman Catholic parochial school in Bala-Cynwyd, in 1938, he studied at St. Joseph's preparatory school in Philadelphia for two years and then attended Lower Merion High School in Ardmore, Pennsylvania, from which he graduated in 1942. Having saved enough money from his earnings to finance his college education, Haig spent the next two years at the University of Notre Dame, majoring in arts and letters.

By means of an appointment to the United States Military Academy, which he obtained in 1944 through the help of an uncle who had Congressional contacts, Haig was enabled to realize a boyhood ambition to make his career in the military. He entered West Point as a member of the last of the World War II classes that completed the academy's course of study in three years instead of four. On June 3, 1947 he graduated, in 214th place in a class of 310, with a B.S. degree and a second lieutenant's commission.

From West Point, Haig went to Ground General School in Fort Riley, Kansas, from which he graduated in 1948, and in the same year he completed the basic course at the Armored School at Fort Knox, Kentucky. In December 1948 he was promoted to first lieutenant (temporary) and was assigned to the Far East Command, where he served as a rifle platoon leader in the First Cavalry Division and played football on the division team. During 1949 Haig was administrative assistant to General Douglas MacArthur's deputy chief of staff in occupied Japan. In 1950-51 he served as aide-de-camp to the commander of the X Corps in Korea and during the early months of the Korean conflict he saw action in five campaigns and took part in the Inchon landings. He was promoted to captain (temporary) in December 1950.

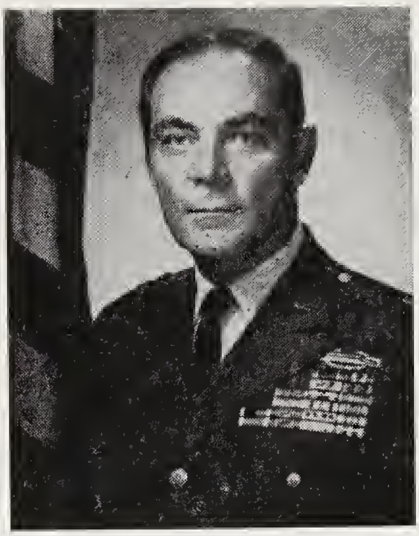
Stricken with hepatitis, Haig returned to the United States in 1951. He served as a tank company commander at Fort Knox, Kentucky in 1951-52 and completed the advanced course at the Armored School there in 1953. From 1953 to 1955 he was a tactical officer at the United States Military Academy at West Point, and during that period he also took graduate courses in business administration at Columbia University for a year. After serving as executive officer at the United States Naval Academy in Annapolis in 1955-56 Haig was transferred to Europe and assigned to the 899th Tank Battalion as S-3 officer. In May 1957 he was promoted to major (temporary), and during 1958-59 he was logistics staff officer at the headquarters of the United States Army in Europe.

Returning to the United States in 1959, Haig took additional training at the Naval War College at Newport, Rhode Island, and after graduating there the following year he enrolled at Georgetown University graduate school in Washington, D.C., which conferred an M.A. degree in international relations on him in 1961. After completing his studies at Georgetown, Haig was assigned to the Pentagon to work on top level European and Middle Eastern affairs in the international plans and policy division. In February 1962 he was promoted to lieutenant colonel (temporary). He served as staff officer in the office of the deputy chief of staff for military operations in the Department of the Army from 1962 to 1964, and in the latter year he became military assistant to Secretary of the Army Cyrus R. Vance. When Vance was appointed Deputy Secretary of Defense under Robert S. McNamara later in 1964, Haig remained with him, becoming deputy special assistant to the Secretary and Deputy Secretary of Defense, a post he occupied until 1965. His duties with the Department of the Army and the Office of the Secretary of Defense included policy planning on problems involving NATO and Berlin, and on Latin American affairs, with special emphasis on Cuba and the Dominican Republic. He was also responsible for liaison between the Office of the Secretary of Defense and the Office of the President. During his years at the Pentagon, Haig acquired a reputation as a diligent and efficient administrator, well schooled in the political and diplomatic aspects of military affairs.

Haig left his Pentagon post in 1965 to attend the Army War College at Carlisle, Pennsylvania. After completing his studies there in 1966 he was assigned to Vietnam, where he served as G-3 with the First Infantry Division and then as commander of the First Battalion in the 26th Infantry. During that command he earned the Distinguished Service Cross for leading troops in action near An Loc, in the Battle of Ap Gu. Before leaving Vietnam, Haig also commanded the First Division's Second Brigade. On returning to the United States in June 1967, he was appointed regimental commander of the Third Regiment of the Corps of Cadets at the United States Military Academy at West Point. On July 10, 1967 he was promoted to the rank of colonel. He became deputy commandant of cadets at West Point in June 1968.

Although Haig had acquired a reputation as an able administrator and was known for his keen mind and his ability to get along with people, he had a strong desire for anonymity. Consequently, he was not well-known when Dr. Henry A. Kissinger, reorganizing a foreign affairs staff for President-elect Nixon in late 1968, was urged by Joseph A. Califano, then the Army's general counsel, to designate Haig as his military adviser on the National Security Council. Kissinger, who wanted a man who had served in the field, rather than a military intellectual, met with Haig in New York City in December 1968 and, impressed with his service in Korea and Vietnam, decided that he was the right man for the post. In January 1969 Haig reported to Washington and assumed his responsibilities as military assistant to the Assistant to the President for National Security Affairs.

At first, Haig's duties as military assistant were not clearly defined, since Kissinger's position of Assistant to the President for National Security Affairs was not yet securely established. As Kissinger's importance to the President increased, however, Haig's responsibilities as Kissinger's chief administrative aide fell into place. He reorganized Kissinger's staff to keep the work of the National Security Council flowing smoothly; acted as liaison man between the Pentagon and the State Department; assumed responsibility for the screening of all intelligence information coming to the President's desk; prepared for President Nixon a daily ten or twelve-page summary of reports on security conditions throughout the world; and took charge of the National Security Council when Kissinger was absent. In October 1969 Haig was promoted to the rank of brigadier general.



GEN. ALEXANDER MEIGS HAIG JR.

Dedicated to his job, Haig worked as many as fifteen hours a day, seven days a week, reading, editing, and preparing for final presentation the immense volume of papers and reports by foreign affairs specialists to be presented to Kissinger and the President. "When you see the lights burning late in Kissinger's office, it's usually Haig," Nixon once remarked, as quoted in *Newsweek* (September 18, 1972). Because of Haig's knowledge and understanding of the Indochina conflict, Kissinger and President Nixon, not wanting to rely entirely on reports coming from the field, sent him to Vietnam in early 1970 to obtain a first-hand assessment of what was happening there. Since his first trip, Haig has visited Vietnam every few months, whenever the President needed a personal assessment of events in that country. As Flora Lewis noted in *Newsday* (June 4, 1970), Haig "has little formal power, but his position as gatekeeper to the summit makes him one of the most important men in Washington," although "few people have heard his name."

In June 1970, Haig was designated Deputy Assistant to the President for National Security Affairs. While continuing to act as Kissinger's assistant, he now acquired direct access to President Nixon as well as the authority to conduct Presidential briefings during Kissinger's absence. He is the only man, apart from Kissinger, to see the first drafts of the scores of classified reports and memoranda that come into the National Security Council under such titles as "Vietnam Riot Control" or "Laos Peace Initiatives." It is Haig's task to return those reports, with Kissinger's emendations and criticism written in the margins, to their original sources for reworking into final presentation form.

In January 1972, Haig headed the White House advance party that went to Communist China to prepare for President Nixon's visit there in February. Within four days he resolved the complex list of problems that included arrangements for the President's arrival in Peking, his visits to Shanghai and Hangchow, accommodations, sightseeing, transportation, security, press coverage, and television relays that would permit the highlights of the visit to be broadcast in the United States. Alexander Meigs Haig was promoted to the rank of major general on March 1, 1972.

In a move that evoked criticism from some quarters, on September 7, 1972 President Nixon bypassed more than 240 top-ranking generals with greater seniority to promote Haig from the two-star rank of major general to the four-star rank of full general. At the same time, the President designated Haig to succeed General Bruce Palmer Jr. as Army Vice-Chief of Staff under the newly appointed Chief of Staff, General Creighton W. Abrams. The promotion, which was accompanied by the forced retirement of twenty-five senior generals, was prompted by an appeal from Secretary of Defense Melvin R. Laird and Secretary of the Army Robert F. Froehlke, who wanted to promote "upward mobility" for young men in the armed forces. Haig, who was scheduled to assume his new post in late 1972 or early 1973, has continued to serve as Kissinger's assistant in the crucial Vietnam peace negotiations in the fall of 1972 and took part in secret talks at Paris, Saigon, and Pnompenh during October and November.

The decision to promote Haig to the number two position in the Army was a difficult one for the President because it means that the White House staff would be losing a valuable man when Haig returned to the Pentagon. Nevertheless, Kissinger, who, as quoted in *Time* (September 18, 1972), has called Haig "one of the outstanding military men I've met," and the President, who felt that Haig was the kind of top grade young general the Army badly needs, were more than willing to reward Haig for his dedication and loyalty in serving the National Security Council and the White House. Although some critics have characterized Haig as a "yes-man" who advanced through the ranks by never disagreeing with his superiors, Joseph Califano, as quoted in the New York *Times* (December 3, 1970) calls him the "ultimate professional," dedicated solely to "doing the job and doing it right."

Alexander Meigs Haig Jr. was married in Tokyo on May 24, 1950 to Patricia Antoinette Fox, a concert pianist and the daughter of General Alonzo P. Fox who was his commanding officer while he was serving on General MacArthur's staff in Japan. Their children are Alexander P. Haig, a student at Georgetown University, Brian F. Haig, a cadet at West Point, and Barbara E. Haig, who attends a parochial school in Arlington, Virginia. Tall and blue-eyed, with graying brown hair, the soft-spoken general dresses immaculately and conforms more to the stereotype of a diplomat or matinee idol than to that of a military man. In addition to the Distinguished Service Cross, Haig holds the Silver Star with oak leaf cluster, the Legion of Merit with two oak leaf clusters, the Bronze Star with oak leaf cluster, the Air Medal with twenty-seven oak leaf clusters, the Purple Heart, and the Army Commendation Medal. The South Vietnamese government has awarded him the National Order Fifth Class and the Cross of Gallantry with Gold Palm. When he has the rare opportunity to relax, "Al" Haig likes to play tennis, handball, golf, and squash. He is vice-president of the Society of the First Division. Asked about his philosophy of war, Haig told Cynthia Moran of the New York *Post* (October 21, 1972): "Americans have a great tendency to look for a millenium in which struggles will stop. I don't think the world is made that way."

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HALBERSTAM, DAVID

Apr. 10, 1934- Journalist; author
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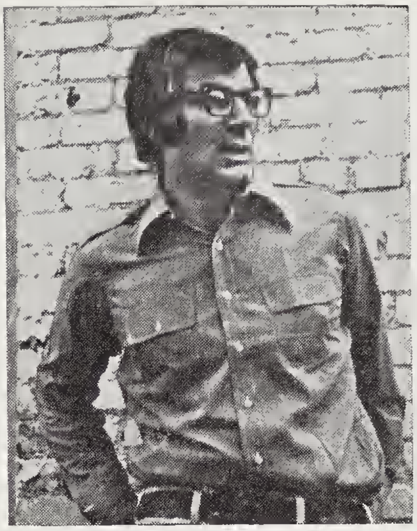
For the past decade as war correspondent, novelist, and political reporter, David Halberstam has observed and interpreted the tragedies of the Vietnam War in searching detail. Assigned to Vietnam by the New York *Times*, Halberstam questioned the official version of events, went out "to the boondocks, to isolated posts, to strategic hamlets," and wrote what he saw—lost battles proclaimed as victories. He quickly became a controversial journalist attacked for pessimism, negativism, and inaccuracy. In 1964, however, Halberstam was awarded a Pulitzer Prize for international reporting. Since then he has examined the war in a series of books and in many magazine articles, critically and historically, often prophetically. He opposed the escalated American commitment to Vietnam, declaring, for example, in the New York *Times* (February 25, 1971) during the Laos incursion, "It is all so futile; for years now the only question left on Vietnam is how much damage we will do to ourselves as a society." A strong moral concern pervades Halberstam's most important and provocative book, *The Best and the Brightest* (1972), which audaciously indicts the leaders of the Kennedy and Johnson administrations for America's deplorable entanglement in Indochina affairs.

The son of a surgeon, Dr. Charles A. Halberstam, and a schoolteacher, Blanche (Levy) Halberstam, David Halberstam was born in New York City on April 10, 1934. He has one brother, Dr. Michael Halberstam, a physician and writer. Their father, who served in the Army, traveled from one post to another throughout the country, and the family followed him around. "It was a marvelous boyhood of auto trips," Halberstam has recalled (*Harper's Bazaar,* August 1972). ". . . Best of all was our home in El Paso, where there were . . . horses to be ridden . . . and polo to be watched at Fort Bliss—the last days of that particular empire." The family moved on to Rochester, Minnesota and then to Winsted, Connecticut, where in grammar school Halberstam competed for high grades with John Bushnell, now with the State Department, and Ralph Nader.

After World War II and the return home of Dr. Halberstam from service in Europe, the family moved to Westchester County in New York. As a student at Roosevelt High School in Yonkers, David Halberstam was a member of the track team and worked on the school newspaper. When he graduated in 1951, he entered Harvard University. He later became managing editor of the *Harvard Crimson* and was employed as a "stringer," or occasional reporter, by the Boston *Globe.* In 1955 he obtained his B.A. degree. Having enjoyed his job as a reporter and believing that the racial question would develop into the major issue of the day, he went to work for the West Point (Mississippi) *Daily Times Leader.* Simultaneously, he wrote several articles on politics and race for the *Reporter* magazine, now defunct. In April 1956 he took a job on the Nashville *Tennessean,* where he remained for more than four years, mostly covering politics while continuing to contribute to the *Reporter* and other magazines.

During his years in Tennessee, Halberstam also worked on his first novel, *The Noblest Roman* (Houghton), which was published in early 1961. His realistic story of bootlegging and political chicanery in a Southern community earned critical approval for its sharply drawn characters, absorbing action, and closely observed details of small-town life.

In the fall of 1960 Halberstam had joined the Washington bureau of the New York *Times,* for which he helped to report on the inauguration of John F. Kennedy in January 1961 and the early days of the Democratic administration. Later in the year he was assigned by the *Times* to the Congo, now the republic of Zaire. Reaching Leopoldville (Kinshasa), he traveled on to Elisabethville (Lubumbashi) just in time to cover the attempt by United Nations forces to end the secession of Katanga Province. To reach a cable office and get his copy through, he had to shuttle by plane between Elisabethville and Ndola in Northern Rhodesia (Zambia). Once he was nicked by shrapnel; on another occasion he and a colleague were fired on by Katangese gendarmes at a roadblock. "It was a remarkable story: exciting and dangerous," he wrote of the event in *The Making of a Quagmire* (Random, 1965), "a small but very nasty street war." His coverage of the Congo won him a 1962 Page One Award from the Newspaper Guild of New York.


DAVID HALBERSTAM

Halberstam was assigned to South Vietnam by the *Times* in September 1962. Almost from the beginning he encountered an official policy of optimism about the war, and within a month he began accompanying Vietnamese troops and their American advisers on military operations in the Mekong Delta. He was therefore able to observe for himself the growing strength of the Vietcong in the Delta; the reluctance of Vietnamese commanders to risk casualties or pursue the enemy; and the misrepresentation of disasters, such as the battle of Ap Bac in January 1963, as victories. "I decided that it was necessary . . . to write very frankly about the events involved," he said later. With the same candor he covered the political problems of Vietnam—the ineffectiveness and isolation of the Saigon regime headed by Ngo Dinh Diem and his brother, Ngo Dinh Nhu; the development in the spring of 1963 of the Buddhist crisis, of antigovernment street demonstrations, protest self-immolations by Buddhist priests, bloody government raids on Buddhist pagodas; and finally, on November 1 and 2, 1963, the overthrow of the Diem government and the assassinations of the brothers.

News of the deteriorating situation in Vietnam, reported by Halberstam and others—including Malcolm W. Browne of the Associated Press, Neil Sheehan of United Press International, and Charles Mohr of *Time* magazine—was attacked by the American mission in Saigon, the Pentagon, and the White House as inaccurate, biased, irresponsible, and sensationalized. Halberstam's reporting also was denounced by Frank Conniff, the Hearst columnist; by the *Times of Vietnam,* an influential Saigon newspaper; and by Madame Nhu, the wife of Ngo Dinh Nhu. During the summer of 1963 the Pentagon tried to monitor Halberstam's sources, keeping a record of his whereabouts, his contacts, and his operations. On October 22, 1963 Arthur Ochs Sulzberger, the publisher of the New York *Times,* visited Kennedy at the White House. When the President suggested that perhaps Halberstam was too close to the story, too involved, and asked whether the *Times* had been thinking of transferring him, the publisher replied that the paper was happy with him where he was.

For his reporting in Vietnam, Halberstam was named winner of a 1963 George Polk Memorial Award and shared a 1964 Pulitzer Prize with Browne of the A.P. In addition, the first Louis M. Lyons award was presented by the Nieman fellows of Harvard University to Halberstam, Browne, and Sheehan of U.P.I. for conscience and integrity in journalism, reporting "the truth as they saw it [in the Vietnam conflict] . . . without yielding to unrelenting pressures."

Halberstam left Vietnam after about fifteen months and spent the year 1964 on the New York staff of the *Times.* During the spring of 1965, when the teach-ins against the war were beginning, *The Making of a Quagmire,* his first book about Vietnam, was published. In his rather personalized chronicle, Halberstam related his earlier adventures in covering the Congo as well as giving an account of his experiences in Vietnam and his evaluation of American policy. Years later Bert Cochran recalled in the *Nation* (January 8, 1973), "Whatever the book's shortcomings, it had an electrifying effect on a new generation of dissenters. It opened the eyes of a wider public to the sordid activities concealed by official fustian."

When *The Making of a Quagmire* appeared, Halberstam was in Poland, having been assigned to the Warsaw bureau of the New York *Times* in January 1965. There he encountered much the same difficulties that he had in Vietnam, including official disapproval of his forthright reporting of conditions as he saw them. In April 1965 the government newspaper, *Zycie Warszawy,* accused him of maliciously presenting Poland "as a land of anti-Semitism and racialist practices." On December 27, 1965 the Polish Foreign Ministry revoked his accreditation and ordered him to leave the country, citing a December 19 dispatch, in which he had written that the Warsaw Communist regime was weak and the Polish people "restless and alienated."

Next assigned to Paris, Halberstam spent most of his time working on a novel. He was beginning to think of leaving the New York *Times* because he no longer believed that he could write for a newspaper as he wished to write. "If you stay with it," he said, as quoted in Gay Talese's *The Kingdom and the Power* (1969), "you hit a point of no return, your talent levels out and diminishes, and . . . you retire without even knowing it." Later, recalled to New York, he put in another year on the *Times*'s metropolitan staff, but in April 1967 he resigned to become a contributing editor of *Harper's Magazine,* of which Willie Morris, the liberal Texas journalist, had just been named editor in chief.

One of Halberstam's first assignments for *Harper's* was to revisit Vietnam. He worked for three months, taking notes and writing, on the article "Return to Vietnam," which appeared in the December 1967 issue of *Harper's.* His conclusions were once more pessimistic; in fact, he decided, neither he nor the other rebuked members of the Saigon press corps had been pessimistic enough originally. "I have a sense that we are . . . again coming to a dead end in Indochina," he wrote. During the following year he contributed several articles to *Harper's,* including portraits of Robert F. Kennedy and Richard J. Daley and appraisals of American politics and the 1968 Presidential campaign. In an article in *Harper's* (January 1969) reviewing the Vietnam War, he expressed the hope that it would not become President Nixon's war: "He [Nixon] must know by now the war is unwinnable."

While working for *Harper's,* Halberstam published three books—*One Very Hot Day* (Houghton, 1968), a novel; *The Unfinished Odyssey of Robert Kennedy* (Random, 1969), political reportage; and *Ho* (Random, 1971), a biographical study of Ho Chi Minh. In *One Very Hot Day* he told the intriguing story of Vietnamese troops and their American advisers, walking into an ambush on an infantry mission. Several reviewers particularly liked the authenticity of the countryside and of the characters and their complex interrelationships. In *The Unfinished Odyssey of Robert Kennedy* he first discussed the career of the late President's brother, his turnabout on American policy in Vietnam, and his decision to seek the Presidential nomination. Halberstam's narrative then followed Kennedy from the Indiana primary to the California primary, to the night he was shot in the kitchen of the Hotel Ambassador in Los Angeles. In *Ho* he briefly summarized and analyzed the known facts about the Vietnamese revolutionary leader.

His on-the-scene attention to American politics in the late 1960's led Halberstam to a consideration of the domestic origins of the Vietnam escalation, of the men who had made the decisions—"the Kennedy-Johnson intellectuals . . . the architects of a war which I and many others thought the worst tragedy to befall this country since the Civil War." After writing a portrait for *Harper's* (June 1969) on McGeorge Bundy, a Presidential assistant on national security from 1961 to 1966, he realized that he had only scratched the surface of the material. He then set to work on a study of power in America and men of power in America to find out why the officials of the Kennedy and Johnson administrations had gone to war. He explored their attitudes and assumptions and the era that had produced them, the full context of the decisions, as well as how they had been made.

A portrait of former Defense Secretary Robert S. McNamara by Halberstam appeared in the February 1971 issue of *Harper's,* but the next month, his association with the magazine was abruptly ended by an editorial crisis. Willie Morris unexpectedly resigned in a dispute over the direction of the magazine with the publisher, William S. Blair, and the chairman of the board, John Cowles Jr. "It all boiled down to the money men and the literary men," Morris said. "And, as always, the money men won." The executive editor, managing editor, and poetry editor also resigned, as did four contributing editors, Halberstam among them. After his departure from *Harper's* he wrote for *Esquire*, the *Atlantic Monthly*, *McCall's*, *Harper's Bazaar*, and other magazines.

Most of the time, however, Halberstam worked steadily to complete *The Best and the Brightest* (Random, 1972), which he constructed around a group of biographical studies—Bundy, McNamara, Dean Rusk, Walt W. Rostow, General Maxwell Taylor, General William C. Westmoreland, and Presidents Kennedy and Johnson themselves. "Time was on the side of the enemy," Halberstam concluded in his examination of America's disastrous involvement in Vietnam, "and we were in a position of . . . only being able to lash out and bomb." *The Best and the Brightest*, a Book-of-the-Month Club alternate selection, became a widely reviewed best seller.

Critical appraisal was predominantly favorable in the New York *Times*, the Washington *Post*, *Life*, *Newsweek*, *Business Week*, and many other periodicals. John Barkham in the New York *Post* (November 24, 1972) predicted that Halberstam's "brilliant, unsparing" book would "stir the conscience of the next generation if not of this." Other reviewers, however, including Cochran in the *Nation*, Nick Thimmesch in *Newsday* (November 12, 1972), and Jude Wanniski in the *Wall Street Journal* (December 14, 1972) found that its exploration of the causes of the Vietnam War was subjective, confused, and equivocal. Although Halberstam had intensively studied the literature of the Kennedy-Johnson period, he based his book largely upon some 500 of his own interviews. His inability, therefore, to document many of his revelations was among the faults that Mary McCarthy found with *The Best and the Brightest* in her harsh review in the *New York Review of Books* (January 25, 1973), in which she also attacked what she considered weaknesses in style as well as substance.

David Halberstam is at present a fellow of the Adlai Stevenson Institute of International Affairs. In *The Kingdom and the Power* Talese recalled him as a New York *Times* reporter: "He worked best when free to follow his own instincts, to pursue his own ideas without the guidance or resistance of an editor. . . . He was a driven, totally involved reporter who was unencumbered by conventionalism." In an article for *Harper's Bazaar* (August 1972) on escaping from the increasing pressures of life today, Halberstam wrote, "I run faster and harder now than I did ten years ago, chasing my own irrational need for excellence." Of an athletic build, he is six feet three inches tall and weighs 190 pounds; he has curly black hair and dark eyes.

While stationed in Poland as a New York *Times* correspondent, David Halberstam met Elzbieta Czyzewska, at that time Poland's most popular actress, whom he married on June 13, 1965. They live in an apartment on New York's East Side. "I have, much to my surprise, come to love the city and depend upon it," Halberstam has said. ". . . It is *my* city . . . whatever its faults, a very great city, *the* international city." For relaxation he reads detective novels and suspense thrillers, watches late-night movies on television, and goes fishing at Nantucket. He is a member of the Pink Elephant Club in Warsaw.

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HALL, GUS

Oct. 8, 1910- Communist party official
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In guiding the Communist party, U.S.A. toward its ultimate goal of the revolutionary overthrow of the capitalist system, Gus Hall, general secretary since 1959, has elevated party leaders from the FBI's list of most-wanted fugitives to a place on the Presidential ballot. To young militants of the New Left and the black liberation movement Hall represents an outdated cause that is no longer radical. Some years ago in an interview with CBS correspondent Mike Wallace, Hall himself, an avowed Marxist supporter of the multiparty system, discounted his youthful fiery activism as the response of a "brash, foolish youngster who had just got into the struggle of the unemployed." Whether the influence of the American Communist party greatly exceeds its present membership of some 15,000 dues payers is a question of considerable controversy, just as the possibility that the party as an established organization may serve as a unifying force in a revival of radicalism has become a matter of occasional conjecture.

Born Arvo Kusta Halberg on October 8, 1910 near Virginia, Minnesota, Gus Hall was one of ten children of Matt and Susanna Halberg. (He has used several aliases, including John Howell and John Hollberg, but in the mid-1930's he legally changed his name to Gus Hall.) His parents were Finnish immigrants and charter members of the Communist party, U.S.A. Matt Halberg, a skilled carpenter, built the pioneer-type log house in which he raised his children, but as an unemployed iron miner blacklisted during a 1904 strike in Minnesota, he was hard pressed to provide for his large family, which Hall has said

GUS HALL

"lived in semistarvation," as he was quoted in the New York *Times* (June 27, 1966). To help meet expenses at home, Hall left school after completing the eighth grade and went to work, first as a lumberjack and then as a steelworker and iron miner.

Recruited for the Communist party at the age of seventeen by his father, Hall rose quickly through the local party ranks, becoming a member of the national committee of the Young Communist League in 1926, a post he held until 1933, and a member of the County Farmer Labor party committee in 1928. His prominence in the party qualified him for admission to the Lenin Institute, a top-level Communist training academy in Moscow that he attended from 1931 to 1933. On the basis of his study of Marxist dialectics in the Soviet Union, Hall was made district organizer of the Young Communist League for Minnesota, Wisconsin, and northern Michigan. During a Minneapolis Teamsters strike in 1934, he was arrested for inciting a riot. At his trial he admitted that the ultimate aim of the Young Communist League was a "Soviet government" in the United States. "The only way the working class will finally be able to free itself," he testified, "is to take control"—with force, if necessary. In 1934 he advanced to membership on the national committee of the American Communist party.

Then after moving to Ohio, Hall became active in the steel workers organizing committee of the CIO. For his part in the 1937 "Little Steel Strike" in Warren, Ohio, he was indicted, charged with using explosives, and fined $500 on pleading guilty to a lesser charge. Despite his success as a union leader, he resigned in 1937 to take a $20-a-week position as a section organizer for the Communist party. Eager to incorporate Communist philosophy into American political life, Hall ran, unsuccessfully, for city councilman in Youngstown, Ohio in 1935 and for governor of Ohio on the Communist ticket. Because of his indifference to regulations, he was caught in a 1940 election scandal and served a ninety-day sentence for fraud and forgery. In 1942 he enlisted in the Navy as a seaman. After service in the Pacific, repairing motors at Guam, he was discharged as a machinist's mate in 1946. His return to civilian life was followed by his election as general secretary of the Communist party of Ohio in 1947.

On July 20, 1948 Hall and eleven other top Communist leaders, all members of the party's national committee, were indicted by a special federal grand jury in New York City on charges of willfully and knowingly conspiring to teach and advocate the violent overthrow of the United States government in violation of the Alien Registration (Smith) Act, a wartime measure passed in 1940. Defense attorneys first moved for a dismissal of all charges on the grounds of lack of evidence, an improperly impaneled blue-ribbon jury, and the First Amendment violations of the Smith Act. Then, contending that the "present state of hysteria" over Communism made a fair trial impossible, they asked that the case be postponed indefinitely. Both requests were denied by District Judge Harold R. Medina. On January 11, 1949 the Supreme Court rejected similar defense petitions. Sharing headlines with the Berlin Airlift and the much-publicized Whittaker Chambers-Alger Hiss Communist conspiracy case, the controversial trial, which officially began on January 17, 1949, provoked violent public reaction. Outside Foley Square Federal Court House, Communists and sympathizers clashed with police. Threats were made against the lives of the defendants, their lawyers, and their families.

During the fifth month of the long trial Hall objected to the contempt sentencing of another defendant, protesting that he had heard "more law and more constitutional rights in kangaroo courts." For his outburst, he, too, was charged with contempt and remanded to jail for the duration of the trial, a sentence upheld by the Supreme Court. On October 14, 1949 the jury returned a guilty verdict after a seven-hour deliberation. Hall and the other defendants were each sentenced to five years in jail and fined $10,000. Free on bail pending an appeal, he continued his active leadership of the American Communist party.

The *Daily Worker* reported in May 1950 that Hall had been named national secretary of the party following the contempt conviction of former secretary Eugene Dennis to "assure continuity of leadership in the party's fight for peace." At the closed, four-day fifteenth National Convention of the Communist party, U.S.A. in New York in late December 1951, Hall was reelected national secretary. In a statement issued at party headquarters after his election, he urged the party to explore "new ways, new methods . . . new campaigns to give expression to the people's yearning for peace." One method, he explained in an article for the *Bucharest Cominform* weekly, was the "crystallization of a broad mass peace front" into an "independent peace" ticket in the 1952 Presidential elections. Admitting that it was difficult to establish a viable peace movement during the Korean war and its attendant "Red scare," Hall proposed a coalition of the "working class, allied with the Negro people, the poor farmers, the masses of women and youth."

When the conviction of the Communist leaders and the constitutionality of the Smith Act were upheld in a six-two decision by the Supreme Court, Hall and three of his codefendants jumped bail in July 1951. He was captured by Mexican secret service agents on October 8, 1951 during an attempt to flee to Moscow. For jumping bail, he was sentenced to an additional three years in prison. Until his release on March 30, 1957 he worked in the shoe factory in the federal prison at Leavenworth, Kansas.

At the Communist party convention held in New York City in December 1959, Hall, in the midst of criticism of the leadership of Eugene Dennis, was selected as the general secretary by a new sixty-member national committee. Hall had earlier described the party as a "product of our American industrial and political system [—like] mass production, Town Hall, the Bill of Rights, jazz, . . . blues and baseball." In his keynote address to the convention he upheld by implication several of the principles of "Americanized" Communism espoused by the former national chairman Earl Browder. Hall's suggestion that the party adapt its program to American conditions, as the Chinese under Chairman Mao Tse-tung had modified Marxism to suit the particular needs of China, prompted the adoption of a "Declaration of Aims and Tasks" stating that American Communists would follow a "democratic road to socialism . . . within the developing and revitalized Constitutional process." Although he often accused the United States of "dreaming of wars," he praised President Dwight D. Eisenhower's proposed summit meeting with Soviet Premier Nikita S. Khrushchev and several other aspects of American foreign policy.

Gus Hall's program to revive the Communist party in America was impeded in the early 1960's by a reinterpretation of the Smith Act. In 1961 the Supreme Court found that simple membership in the Communist party may be a violation of the Smith Act and held valid the registration provisions of the Subversive Activities Control (McCarran) Act requiring Communist action organizations to register their officers, members, financial reports, and publications with the Subversive Activities Control Board. Communist party officials refused to comply with the regulations, alleging the unconstitutionality of the McCarran Act, which Hall termed a "fraud" and a "deceit" playing upon the "patriotic sentiments of the people with the charge 'foreign agent.'" When the Supreme Court refused to reconsider its decision, Hall, in an attempt to limit personnel risks on the registration deadline, sliced the official Communist leadership roster to three key people. Comparing the tactics of Attorney General Robert F. Kennedy to those of Nazi Propaganda Minister Joseph Goebbels, Hall angrily told the New York *Times* reporter Peter Kihss that the only precedents for the registration were the "Inquisition and the colonial witch hunts." In that interview, published on December 6, 1961, Hall denied that the Communist party, U.S.A. was an arm of the USSR, but admitted, "Once one uses the approach of Marxism, very often the outlook is similar."

Despite the fact that he faced a $10,000 fine and five years in prison for each day of noncompliance with the McCarran Act, Hall continued to campaign for the Communist cause. In a speech to an overflow crowd at Cornell University on December 7, 1961, he described the hazards of being a Communist in the United States, citing the difficulties of getting a decent job or obtaining a passport. Although he was hissed several times, there were no incidents to compare with the well-organized protests of the "Stop Gus Hall" campaigns on several West Coast campuses. Before his appearance at the University of Oregon in February 1962, his opponents bombarded the campus with leaflets prominently featuring a bloodthirsty, anti-American statement he had allegedly made in 1937. His speech seemed to at least one observer "largely inoffensive and ineffectual," but aroused some of his critics, among them the writing team of Harry and Bonaro Overstreet, authors of best sellers on the threat of Communism in the United States, who warned their readers that Hall spoke only "Communese," a method of "double talk" that could never be taken at face value.

Pending appeal of the six-count indictment against him delivered on March 15, 1962, Hall broadened the party's political activities. He supported many of the programs and policies of the Kennedy administration that he had formerly attacked as being "Big Business-dominated," but now finding them similar to those advocated by the "broad people's political movement." In the burgeoning civil rights movement he recognized a "fertile field for the long-delayed campaign to organize the workers in the South," and led other party members in the Civil Rights March on Washington in August 1963.

Throughout his long career as a Communist party leader, Gus Hall has not had many occasions for celebration, but on December 18, 1963, at a hastily convened news conference, he jubilantly praised a United States Appeals Court's reversal of the conviction of the Communist party, U.S.A. for failing to register under the McCarran Act, a decision later left standing by the Supreme Court, as a "victory for the democratic constitutional system." Ten days later, at a meeting of top leaders, Hall once again urged the party faithful to work through "existing democratic institutions" that were "not obstacles in the path to socialism." One "existing democratic institution" was the Presidential election campaign of 1964. Identifying the "transformed" Republican party as an "instrument of extreme reaction," Hall cautioned that a narrow Barry Goldwater defeat would leave an "evil coalition" of racists and "fanatical fascist groups" intact. Although he did not endorse the Democratic Presidential candidate, Lyndon B. Johnson, because of what he considered his inadequate antipoverty program and his policy of "imperialist aggression" in Southeast Asia, Hall exhorted Communists to "join with all democratic forces to defeat the Ultra-Right Goldwater coalition." He had blamed the registration requirement in part for the decline in party membership from an estimated high of 100,000 during World War II to a meager 12,000 during the mid-1960's, and he was therefore elated by the Supreme Court's unanimous ruling of November 15, 1965 that registration violated the Constitutional privilege against self-incrimination. Calling the landmark decision a "vindication of the Communist party," Hall promised Communist candidates in future elections.

When, on June 22, 1966, the party held its first National Convention since 1959, Hall was elected general secretary by acclamation. In a three-hour speech he denounced American policy as a "vicious, savage [and] uncivilized assault" on Vietnam, telling delegates assembled in Greenwich Village's Webster Hall that the military budget could be put to better use building schools, housing, and hospitals. His detailed program reiterated his repudiation of the violent overthrow of the government, proposing instead a peaceful, democratic move to socialism. Journalists, covering the convention for the first time in its history, had mixed reactions to Hall's speech. A reporter for *Time* (July 1, 1966), in disagreement with those who thought the address moderate, charged that Hall's "harangue . . . sounded strangely like a Molotov jeremiad from the '50s."

Finally freed from federal restrictions on his movements, Hall took a seventy-seven-day trip to Europe and the Soviet Union in 1966 to talk with Communist leaders in twenty-four countries. He traveled abroad again in 1969 to represent American Communists at a seventy-five-nation world party conference in Moscow and to attend Ho Chi Minh's funeral in Hanoi, and again in April 1971 to take part in the Soviet Party Congress. At home, under Hall's guidance, the American Communist party began to take a more active, though carefully moderate, role in foreign affairs and in domestic policy. For instance, after a three-day closed meeting in September 1968 the leaders of the party, to conceal dissension, issued a statement endorsing both the Soviet invasion of Czechoslovakia and the liberal Czech reforms that preceded it. Delegates at the annual convention in May 1969, when Hall was unanimously reelected general secretary, voted by 146 to 80 to defeat a resolution for "struggle for complete liberation" by the "black community." Hall later explained to reporters that although party members recognized the right of black self-defense "if the government doesn't defend the ghettos," it was "not yet time to organize armed struggle."

The 1972 Presidential election provided the Communists with their first nationwide political exposure in more than thirty years. Hall, the Communist Presidential candidate, and his running mate, Jarvis Tyner, had no illusions about winning. With their names on only thirteen state ballots and a relatively small party membership, there was little hope of victory. But, at a press conference announcing his candidacy, Hall told newsmen that he felt his ticket could provide a new approach to the problem of national priorities and "influence the outlook of millions."

Although Hall is regarded as a tactician rather than a theoretician, he is the author of more than two dozen pamphlets on Communism and Marxist theory. Among his more recent writings are *The Fight Against the Nixon-Agnew Road to Disaster* and *A Working Class Approach to Women's Liberation* (both published by New Outlook Publishers, 1970) and *Ecology: Can We Survive Capitalism?* (International Publishers, 1972).

Gus Hall married Elizabeth Turner on September 13, 1934. They have two children, Barbara and Arvo. Stocky in build, Hall stands just under six feet tall and weighs about 245 pounds; he has grayish-white hair and blue eyes. His clothes are conservative and well-tailored. Harold H. Martin described him in the *Saturday Evening Post* (May 19, 1962) as a "cold-eyed, heavy-jawed man of tremendous bounce and vigor." Elsewhere he has been said to be a shrewd pragmatist, affable in political discussion, which he enjoys over many cups of coffee, sometimes in his small and sparsely furnished office at party headquarters in Manhattan. His capitalistic-like reliance on a chauffeur-driven automobile is deceptive: because of an obscure New York State law, Hall, once convicted under the Smith Act, may not operate a motor vehicle. He appears to have few hobbies, although he takes an occasional hunting or fishing trip and used to play golf.

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Who's Who in American Politics, 1971-72

HAMMER, ARMAND

May 21, 1898- Business executive; art collector
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NOTE: On November 5, 1973 Armand Hammer gave up his positions as president and chief operating officer of the Occidental Petroleum Corporation. He retained his posts as chairman and chief executive officer.

The industrialist and art collector Dr. Armand Hammer is a nonpractising physician with a Midas touch who made his first million dollars while still a student in Columbia medical school. His longstanding ability to do business with the Soviet Union guarantees him a strategic role in the trade era ushered in by the thaw in the Cold War. Now the chief executive officer and chairman of the board of Occidental Petroleum Corporation, Hammer made international headlines in April 1973, when he signed a multibillion dollar barter agreement with the U.S.S.R. Hammer's abiding interest in art, dating back to his days of wheeling and dealing in Russia during the 1920's, has led him to assemble several important collections. His gift of a major Goya portrait to the Russians and the loan through him of forty-one masterpieces from Soviet museums for exhibit in the United States in the spring of 1973 have made him a key figure in the improving cultural relations between East and West.

One of three brothers, Armand Hammer was born in New York City on May 21, 1898 to Dr. Julius and Rose (Robinson) Hammer. Julius Hammer worked his way through Columbia University medical school after his father, a Russian emigré whose family had made and lost a fortune in shipbuilding, moved to the United States around 1875. In addition to his flourishing practice of gynecology and general medicine, Dr. Julius Hammer established a wholesale business selling mouthwash, shampoo, and pharmaceutical chemicals, and he was one of a group of a hundred doctors who banded together to operate five drugstores in New York City. Differences of opinion with his partners over management prompted Julius Hammer to buy out his partners, bringing his pharmaceutical venture to the verge of insolvency in 1918.

That same year Armand Hammer and his brothers, Harry and Victor, addressed themselves to salvaging their father's business, building it into a bigger enterprise than Julius Hammer had ever deemed possible. By that time Armand was a student in Columbia's College of Physicians and Surgeons, although his commitment to the family drug business kept him from attending class regularly. Nevertheless, when he obtained his M.D. degree in 1921, Dr. Armand Hammer was ranked among the top ten in his class and elected a member of the Alpha Omega Alpha medical honors society. He was also perhaps the first medical student in history to have made a million dollars while still in school. When the price of drugs and other medical supplies plummeted after the end of World War I, Hammer had talked his family into buying up all the antiseptics, chloroform, and other medical supplies they could lay their hands on, at depressed prices. That maneuver earned them a fortune when the market rose again.

Although Hammer had won a coveted internship at Bellevue Hospital in New York City, one of only two such posts granted his graduating class, he had to wait six months before he could begin, and he was impatient to start practising medicine. Hearing about the epidemics and famine sweeping the Soviet Union, he bought a surplus United States Army field hospital to bolster his credentials and set out to aid the typhus-stricken Russian people. Arriving in Moscow in August 1921, ahead of his mobile hospital, he made an inspection tour of the famine areas that convinced him of the need for emergency measures to ward off mass starvation. Hammer proposed to Soviet officials the barter exchange of a shipload of surplus American wheat reportedly valued at $1,000,000 in return for Russian furs and caviar.

ARMAND HAMMER

Not long afterwards, Hammer was received by Lenin himself, who urged him to help the Russians with his business talent instead of his medical skills. Lenin offered him the concession to operate an asbestos mine near Western Siberia, which after several years became a paying proposition. In the meantime, Hammer succeeded in obtaining from Lenin sales concessions in the Soviet Union for such leading American firms as the Ford Motor Company, United States Rubber, Allis-Chalmers, and Underwood Typewriter.

Armand Hammer's younger brother Victor, who had majored in art at Princeton University, joined him in Moscow in 1922 and helped him to furnish their mansion with art treasures. Known as the Brown House, it soon became the palatial gathering place for such visiting Western celebrities as John Dewey, Mary Pickford, and Will Rogers. By 1925 the Soviet Government had decided to handle its own foreign trade and, in exchange for his agency concession with thirty-eight American firms, offered Armand Hammer a manufacturing concession on attractive terms. Aware that all the pencils then used in Russia were imported and expensive, the young entrepreneur asked to be allowed to make pencils. With the concession tucked away safely in his pocket, he visited Nürnberg, Germany, where he lured away Eberhard Faber's production manager with a handsome salary offer. Within six months they were selling cheap pencils to the Russians, and at the end of one year profits amounted to more than $1,000,000 from the domestic market and exports. The pencil factory that Hammer founded is still in operation today.

With Lenin's experiment with capitalism drawing to an end, in 1926 Soviet officials informed Hammer that they wanted to buy out his asbestos mine and a few years later suggested that he sell back his pencil manufacturing concession. During the nine years that he lived in the Soviet Union he shrewdly bought up art objects on his brother's expert advice, ranging from paintings and tapestries to silver and jewels. In their distaste for all things Romanov, the Russians allowed Hammer to acquire many of the former Imperial Family's paintings, porcelain, and jewelry, including a solid gold Fabergé Easter egg that Czar Nicholas II is reputed to have commissioned in 1895. When Armand Hammer left the Soviet Union in 1930 for New York by way of Paris, he took along innumerable treasures intended for sale at the Hammer Galleries, the Manhattan art outlet that he and Victor had opened. He also took along three-year Soviet Government promissory notes that he felt sure Moscow would make good on; other departing Western businessmen, feeling less sure, sold him their promissory notes at discounts of up to seventy percent. As it turned out, the Russians paid the notes in full.

Selling Czarist art objects in a Depression-ridden United States of America proved to be a different matter, however, and Armand Hammer, who eventually wrote a book about his collecting adventures called *The Quest of the Romanoff Treasure* (Payson, 1936), found himself forced to adopt radically new marketing methods to move his merchandise through department stores. In 1940 he employed his iconoclastic approach to art sales to good advantage in disposing of a large part of the William Randolph Hearst collection. Displayed on one entire floor of Gimbel's in New York, it realized several million dollars.

With the repeal of prohibition in 1933, Hammer discovered that brewers and distillers, complaining of a lack of seasoned barrels, were importing their best white oak barrel staves from Germany. When he learned that Russia was providing most of the oak for the German staves, he promptly bought out the whole supply of Soviet oaken staves for the next couple of years, imported several shiploads, and had them made into barrels in Milltown, New Jersey.

By early 1940 American imbibers had run short of whiskey following the repeal of the Volstead Act, while at the same time the United States suffered from a potato surplus. Sensing another profitable deal, Hammer once again parlayed a modest investment into a multi-million dollar profit by turning potatoes into commercial alcohol and a blended whiskey with a brand label of his own called Old Cooperage. After rounding up a total of eleven distilleries and developing the 100-proof J. W. Dant bourbon, another of his whiskies, into America's biggest-selling Kentucky-bonded brand, yielding a gross annual profit of some $3,000,000, Hammer sold out his whiskey interests to the Schenley group for about $6,500,000. For another $1,000,000 he disposed of his commercial alcohol business to the Publicker Alcohol & Chemical Company.

Tired of his continual trips around the country on distillery and cattle business, mostly on night flights in his private Beechcraft plane, Armand Hammer liquidated his Empire State Building office, the yacht he used for commuting from Red Bank, New Jersey, and his holdings in Aberdeen Angus cattle. Partly as a hobby, he had bought a herd of champion Angus cattle for breeding on his New Jersey farm while the United States was beginning to emerge from the Depression, but he managed to dispose of it advantageously along with a livestock feed business. In the process he organized the country's first million-dollar purebred Angus sale. In 1956 Hammer moved to California with the intention of retiring to a life of well-earned leisure.

Soon bored with sand, sun, and sea, before long Hammer was contemplating new ventures. In August 1957 he obtained control of the Mutual Broadcasting System for $700,000 and, after trying to solve its problems through a management shakeup, put it in the black and sold it for $2,000,000. In 1956 he was approached by a friend who suggested he finance two wildcat oil wells being drilled in Bakersfield, California by Occidental Petroleum Corporation, then a modest firm with only three employees. Its stock had dropped from $18 to only 14 cents a share on the Los Angeles Stock Exchange, and the company's total net worth in 1957 amounted to only about $125,000. Mainly because of tax benefits, Armand Hammer decided to put up the money for drilling, and much to everyone's surprise, both wells came in. He stepped up his interests in Occidental, took a stock option at $1.50 a share, and soon was named president and chairman. Its net worth a decade later had reached $300,000,000 on gross income of nearly $662,000,000 and net earnings estimated at $22,700,000. By 1970, thanks to oil strikes in California and Libya and wide diversification into chemicals, coal, and fertilizers, Occidental's earnings reportedly reached $175,000,000 on sales of over $2 billion.

Although the advent of a revolutionary regime in Libya clouded Occident's plans for the future and a loss of $67,000,000 was reported in 1971, the firm not only managed to break even for the first three quarters of 1972 but showed a small profit. Early in 1973 prospects brightened because of a brisk oil demand in Europe, Occidental's top market, and because of new oil discoveries in Nigeria, Peru, and the North Sea fields. Moving ahead with mergers and acquisitions, Armand Hammer made overtures to the Kern County Land Company of California and Signal Oil. He lost out to the Tenneco group on the former bid, but Occidental Petroleum (or "Oxy," as it is listed on the New York Stock Exchange) managed to net $12,800,000 by selling its participation in Kern to Tenneco. Although he failed to bring about the merger with Signal, Hammer succeeded in exercising a prior option to buy its European operation. His major acquisitions include the Hooker Chemical Company and the Island Creek Coal Company, the third-largest United States coal producer. Occidental has also merged with such oil-related enterprises as the Best Fertilizers Company, International Ore & Fertilizer Corporation, and Jefferson Lake Sulphur Company.

Making front-page headlines, Hammer announced in the middle of April 1973 that he had signed a multibillion-dollar twenty-year chemical fertilizer barter deal in Moscow, providing for the export of American equipment and know-how for a Russian fertilizer complex to be built by Occidental, in conjunction with the Bechtel Corporation, at Kuibyshev, located to the north of the Orenburg gas and oil fields on the Central Asian gas pipeline. In exchange, Occidental will receive shipments of Soviet urea, ammonia, and potash for marketing abroad. Dr. Hammer at first dismissed as "exaggerated" an estimate of $8 billion by the Soviet News Agency Tass for the venture's overall value, but later confirmed that the amount was correct. The fanfare that accompanied the contract with Moscow was representative of Occidental's public relations campaigns, leading some observers to complain that the company overplays the positive and underplays the negative. In March 1971 that proclivity led the Securities and Exchange Commission to charge Occidental with issuing "false and misleading" earnings reports and statements.

Perhaps as well known for his art collecting and philanthropy as he is for his business strategy, after operating the Hammer Galleries in New York with Victor Hammer for a number of years, Armand Hammer and a group of associates purchased the prestigious M. Knoedler & Co. Gallery. During the month of May 1973 the Knoedler Gallery provided the setting for an extraordinary exhibit of forty-one Impressionist and post-Impressionist paintings from the Pushkin and Hermitage Museums in the Soviet Union. They were on personal loan to Armand Hammer, who arranged with the National Gallery of Art to exhibit the paintings in Washington, D.C.

In 1965 Hammer donated a collection of renaissance and baroque paintings to the University of Southern California in Los Angeles and two paintings, by Renoir and Modigliani, to the Los Angeles County Museum of Art, of which he is a trustee. In December 1971 he bequeathed a $2,000,000 collection of forty Old Master drawings by such artists as Raphael and Dürer to the National Gallery of Art; at the same time he willed to the Los Angeles County Museum of Art a collection of sixty oils valued at more than $10,000,000 that had previously been shown in Washington and the Soviet Union. To the Hermitage Museum in Leningrad, which lacked any paintings by Goya, he gave in October 1972 a Goya portrait of Doña Antonia Zárate that has been valued at $1,000,000.

A board member of the Eleanor Roosevelt Cancer Foundation since 1960 and the recipient of its humanitarian award in 1962, Hammer established a cancer biology research center at the Salk Institute in San Diego in April 1970 with a grant of $5,000,000. He once was a member of the Cardinal's committee of laity for Catholic Charities in New York and chairman of Aid to France. Hammer has presented the former Roosevelt estate at Campobello to the Canadian and United States governments. In 1969 Belgium made him a Commander of the Order of the Crown.

Since January 26, 1956 Dr. Armand Hammer has been married to the former Frances Barrett, his third wife. He married the Baroness Olga von Root in 1927, and he has one son, Julian A. Hammer, by yet another marriage. Dr. and Mrs. Hammer maintain two homes, one in suburban Los Angeles and the other in New York City. Once described by a *Newsweek* writer (May 29, 1967) as a "roly-poly 5-foot-5," Hammer bears a remarkable resemblance to Abraham Beame, who was elected Mayor of New York City in 1973. As a septuagenarian he continues to work a sixteen-hour day seven days of the week and has said that he would be willing to pay Occidental Petroleum for the privilege of letting him work. Explaining his phenomenal business success, he has said: "I am first and foremost a catalyst—I bring people and situations together."

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HANDKE, PETER (händ'kə)

Dec. 6, 1942- Austrian writer
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The German theatre's most conspicuous new avant-garde playwright is Austrian Peter Handke, an astute, audacious self-promoter who deserves all the attention he has succeeded in getting. A theatrical revolutionary in the tradition of Ionesco, Beckett, the Living Theatre, and above all, Ödön von Horváth, Handke often outrages audiences—to a lesser degree in Europe than in the United States—with his scorn for the conventions of plot, character, dramatic construction, and sometimes even dialogue. But beneath his controversial innovations in form is philosophic depth, in which is evident the influence of logical positivist Ludwig Wittgenstein's wariness of language and its constraints ("What we have not words for expressing we are forced to be silent about") and Michael Foucault's thesis that madness is a category invented by our civilization to ostracize those whose disturbing insights threaten the thin veneer of rational order created and maintained by society and language.

PETER HANDKE

Offending the Audience (1966) and other early works by Handke were not so much plays as "talk pieces," addressed directly to the audience, about the nature of theatre and society. Among his later, longer plays, *Kaspar* was received with a mixture of respect, boredom, and bafflement in New York in February 1973. The previous year New York drama critics had given a warmer welcome to *The Ride Across Lake Constance,* a surrealistic drama reminiscent of the work of Luis Buñuel in cinema. Aside from his dozen plays for stage, radio, and television, he has written much prose, including several novels done in a cold, precise, phenomenological style similar to that of the antinovels of Robbe-Grillet. The first of the novels to be translated into English is the best-selling *The Goalie's Anxiety at the Penalty Kick* in 1972. Handke's regular publishers are Suhrkamp Verlag in Germany, Methuen in England, and Farrar, Straus & Giroux in the United States.

Peter Handke, the son of a bank clerk, was born on December 6, 1942 in the small town of Griffen in Carinthia, Austria. His earliest years were spent in the mountainous, forested, lake-studded Carinthian countryside, except for a four-year interval, from 1944 to 1948, when the Handke family lived in war-devastated Berlin, Germany. After graduating from a Jesuit seminary, he studied law at the University of Graz, from 1961 to 1965.

Handke's law studies, as well as his Jesuit training, were a major influence on his prose, most of which reads like a legal document, with dry affirmative clauses qualifying each other and building to a final, flawless definition. He has recalled the "utterly threatening and oppressive" impression made on him by the dehumanized instructions for execution given in a martial-law penal code. "They altered my previous ideas about the literary presentation of dying and death, they altered my ideas about dying and death itself. I then wrote a piece that transposed the law book's method into literature and that in some sentences even consisted of the authentic legal code."

The piece in which Handke rendered death into a ritualized abstraction was published in the little magazine *manuskripte,* along with other highly structured short prose works. Some of the pieces provided germinal material for his two novels, *Die Hornissen* ("The Hornets," 1966) and *Der Hausierer* ("The Peddler," 1967). The experience transmitted to the reader in the first book is that of a sightless man trying to reconstruct aspects of his pre-blindness consciousness. In the second, a Kafkaesque murder mystery, Handke presents such psychic states as anxiety and dread through a kaleidoscope of finely, discretely observed physical symptoms. Nicholas Hern in his book *Peter Handke* (1972) describes *Der Hausierer* as "a collection of those nonsequential, nondescriptive, single-sentence statements that have become the hallmark of Handke's literary oeuvre."

Handke's unabashed self-publicity campaign—about which he speaks with a candor bordering on innocence—was launched with great éclat at the April 1966 convention of Gruppe 47, the most prestigious organization of writers in Germany. Early in the convention he read prepublication excerpts from his second novel. Then, on the last day, speaking from the floor, he belittled the "literary parade" witnessed at the meetings for its "trifling and idiotic" enslavement to conventional literary description and he anathematized "the superannuated criticism which accomodates itself to this kind of writing and which registers boredom at every attempt at something different." The arrogant outburst was an instant *cause célèbre.* Reinforced by its perpetrator's conspicuous iconoclasm on subsequent occasions, it assured him a place above the literary herd.

His antipathy to traditional forms was sharpest where the theatre was concerned. As he told Artur Joseph in an interview for *Theater Heute* published in translation in the *Drama Review* (Fall 1970), he "couldn't stand the pretense of reality . . . as if the actors were under a glass bell" and as if tables, chairs, and other props had the same function they have in the outside world. He wanted to jolt people into an awareness that the stage is an "artifact" in which functions are not "normal" but "artificial," freely decreed by the creators of the drama. Thus, the theatre can "make us aware that there are functions of man's power over man that we don't know about, functions that we accept by force of habit," and that these functions are "man-made . . . not all nature-given." It can show us "by grammatical derivations that the functions of mastery are neither God-given nor given by the state."

Handke's original intention was to write an essay or pamphlet attacking the contemporary theatre, until he realized that "a paperback isn't an effective way to publish an anti-theatre statement." As he told Artur Joseph, "The outcome was, paradoxically, doing something onstage against the stage, using the theatre to protest against the theatre of the moment."

The earliest of Handke's plays are referred to by him as "sprechstücke," variously translated as "talk pieces" and "speak-ins." The first, *Publi-*

kumsbeschimpfung (Offending the Audience), was the hit of Experimenta I, a week of experimental theatre held at the Theater am Turm in Frankfurt in June 1966. Four actors came on the stage to tell the audience that they were not going to see a play. The four then proceeded to analyze the nature of theatre for an hour, at the end of which they hurled insults at the audience, explaining, "By offending you . . . we can switch you on." The German audience at the first production generally found the anti-play refreshing, and within a year *Offending the Audience* was the fifth most popular production in German repertory. Reactions in other countries varied. At a Spanish production in Barcelona the audience hurled insults back at the actors, a reaction quite in keeping with Handke's intention.

Two more *sprechstücke* by Handke, *Weissagung (Prophecy),* and *Selbstbezichtigung* (*Self-Accusation*), premièred in October 1966. Another Handke *sprechstück, Hilferufe (Calling for Help),* premièred in Stockholm during German-Swedish Theatre Week there in September 1967. Handke's scenario for that piece is, typically, only four pages long. He begins by stating that a minimum of two speakers is required but that the maximum number of participants in the chorus is unlimited. As Handke has said, such a "speak-in" is like a rock concert: what is done in production with the lean scenario depends to an extraordinary degree on the participants and, above all, the director. Handke has acknowledged the great contribution made to his work by his regular director, Claus Peymann.

A collection of prose pieces by Handke, *Begrüssung des Aufsichtrats* was issued in 1967, and two years later a collection of his prose poems, *Die Innenwelt der Aussenwelt der Innenwelt* ("The Inner World of the Outer World of the Inner World") was published. Regarding the latter book, Helmuth Karasek is quoted in *Modern German Literature* (1972), edited by Agnes Körner, as noting that "Handke shows how description makes what is to be described subject to the available linguistic structure. . . . To this degree the language of the outer world is the limited . . . arena whose pretended freedom is lack of freedom."

During the winter of 1967-68 Handke was awarded the Gerhart Hauptmann Prize by the Freie Volksbühne of Berlin. In his speech on that occasion and in several articles he published soon afterward he attacked various organizations and individuals for raising political issues and then retreating into the safety of their aesthetic white towers. Bertolt Brecht was among those he criticized.

Kaspar, Handke's first full-length play, premièred simultaneously in Frankfurt and Oberhausen in May 1968. Kaspar Hauser, closeted from society from birth, emerges onto the stage as a clownish, totally unsocialized, uncivilized sixteen-year-old, knowing only one sentence, barely able to walk, incapable of distinguishing space, time, or dimensionality, and thus standing vulnerable before the world. Faceless prompters teach him to speak, but in so doing they control, torture, and finally destroy him.

A. Leslie Wilson was quoted in *Modern German Literature* as seeing in *Kaspar* a dramatization of "the cryptic problem of language and the surrender of man to his societal acceptance." Stanley Kauffmann, reviewing *Kaspar and other Plays* (1970) for the *New Republic* (February 28, 1970), saw Kaspar as comparable to Beckett's novels *The Unnamable* and *How It Is* and concluded that "the good news is that we have a new dramatist of genuine significance." After viewing an English-language production of *Kaspar* at the Chelsea Theatre Center at the Brooklyn (New York) Academy of Music, Jack Kroll wrote in *Newsweek* (February 26, 1973): "The strong intellectual and dramatic excitement of the play is in watching how the very process of mastering reality leads to Kaspar's alienation from reality . . . [through] the tautologies of self-consciousness . . . and then into the fatuous maxims of modern man's bad faith. . . . At the end Kaspar is drowning in superfluous, contradictory over-awareness—the true tragic fate of modern man."

In October 1968 Handke's radio play *Hörspiel* ("Radio Play") was broadcast by the West German radio network. During the next two years he wrote several more radio plays and one television play. His major stage play *Das Mündel will Vormund sein (My Foot My Tutor)* premièred in Frankfurt in January 1969. In that play two characters, one dominant and the other passive, act out their relationship through ten scenes in total silence. In his book on Handke, Nicholas Herd asserts that "every attempt to impose one consistent metaphor on the relationship of the two men goes against the effort Handke is making to abstract from this relationship its essential qualities—qualities that far exceed the specific functions suggested by specific labels; hence the abandonment of words."

Later in 1969 Handke and ten other writers set up a cooperative publishing house, Verlag der Autoren, as an outlet for new plays by young playwrights. Handke's play *Quodlibet* ("What You Please") was received lukewarmly when it had its première in Basel, Switzerland in January 1970, and Nicholas Hern described it as "a thin and labored one-dimensional practical joke, that technically and thematically . . . represents a step backward to *Offending the Audience.*" His novel *Die Angst des Tormans beim Elfmeter* (1970) is the story of a construction worker, formerly a professional soccer player, who is fired from his job, picks up a girl, murders her, and then waits for the police to come to take him in custody. Reviewing the English translation, *The Goalie's Anxiety at the Penalty Kick,* for the New York *Times* (May 21, 1972), Frank Conroy observed that it could be read both as "a thriller" and as "an ambitious *tour de force* in which Handke deals with the interrelationships of man, external reality and time."

His full-length play *Der Ritt über'n Bodensee (The Ride Across Lake Constance),* first produced at the Schaubühne am Halleschen Ufer in Berlin in January 1971, is based on a Swabian ballad about a horseman who unwittingly crosses frozen Lake Constance and dies of retrospective fright when he learns of the danger he has been in. In a pre-production analysis of the play in *Theater Heute* (October 1970), Botho Strauss noted the deliberate analogy between the thin ice the horseman traverses and the condition in which we all live, not disintegrating with shock as long as we remain unaware of the thinness of the veneer of rationality on which we tread. "The ride parallels the functioning of our grammar, of our system of coordinating perception and meaning. . . . It is only a provisional, permeable order, which, particularly when, as in Handke's play, it becomes conscious of its own existence, is threatened by somnambulism, schizophrenia, and madness."

Glossing Strauss, Nicholas Kern asks "whether what is called madness might not be preferable to accepted normality, just as Kaspar's original uncoordinated innocence seemed preferable to the social coordinate he became." Quoting from Michel Foucault's *Madness and Civilization* (1961), Kern writes: "In *The Ride Across Lake Constance* Handke is [trying] . . . to question the assumptions 'by which men, in an act of sovereign reason, confine their neighbors and communicate and recognize each other through the merciless language of nonmadness' and to reinstate the ancient belief that madness is an expression of 'the secret powers of the world.' Handke has moved from a Wittgensteinian distrust of language to Foucaultian distrust of what our society calls reason. His play is by no means surrealist in externals only: it parallels the surrealists' cardinal desire—the liberation of men's minds from the constraints of reason."

Writing in the New York *Times* (March 22, 1971), François Bondy described the playwright as he saw him on one occasion: "Handke stepped onto the stage, clad in black, his brown unkempt hair flowing, and wearing black glasses, his face with its thin mustache over full lips looking like a mask. . . . When he recites his work before a public, Handke fascinates with an unemotional, monotonous, deadpan voice." Bondy reported that Handke "can seem sure and rude as well as shy, according to mood and moment."

"Handke appears to be inured to the pandemonium which surrounds him," Nicholas Herd writes. "Indeed, inured is too tame a word: he laps it up and revels in it. So much so that from the start . . . critics and fellow authors were ruefully noting a phenomenon called 'Handke-Publicity' and taking sarcastic swipes at his Beatle haircut, his effeminate features, and his championing of rock." (His first performed play was dedicated to John Lennon.) When not in West Germany, Handke spends most of his time in Paris. During visits to the United States he has lectured at colleges and universities.

Peter Handke does not fit comfortably into the New Left, despising as he does 'committed literature' and quoting Wittgenstein to the effect that "it is like pouring water into a full glass—it just overflows." He prefers to address his work to the "bourgeois and late bourgeois . . . since these are the people who attend theater and control society." The young playwright told Artur Joseph: "The only thing that preoccupies me as a writer—or to put it less pompously, as a man who writes now and then—is nausea at stupid speechification and the resulting brutalization of people. . . . One should learn to be nauseated by language, as the hero of Sartre's *Nausea* is by things. At least that would be a beginning of consciousness."

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HELLER, JOSEPH

May 1, 1923- Novelist; playwright
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The futile struggle of the individual to hold on to his sanity in an increasingly insane world is the theme of the work of Joseph Heller, who, on the strength of only one novel and a play, has been acclaimed as one of America's major writers. His hilarious yet agonizing satire on the mindlessness of the military, *Catch-22* (1961), is considered by many to be a masterpiece of American fiction. In his play, *We Bombed in New Haven* (1968), he records with acerbic humor his vision of the unreal realities of war. Heller's background includes World War II combat service in the Air Force and a number of years as an advertising writer and college teacher. In the view of Robert Brustein, writing in the *New Republic* (November 13, 1961), "Joseph Heller is one of the most extraordinary talents now among us. He has Mailer's combustible radicalism without his passion for violence and self-glorification; . . . and he has Salinger's wit without his coquettish self-consciousness."

Joseph Heller was born on May 1, 1923 in the Coney Island section of Brooklyn, New York. He attended Public School 188 in that borough and graduated from Lincoln High School in 1941. Commenting on his early literary influences, Heller told Dale Gold of *Book World* (July 21, 1969): "I enjoyed Tom Swift and the Rover Boys tremendously. But the first work that made a real impression on me was a prose version of the *Iliad* given to me by an older cousin. . . . Beyond that I can't recall reading anything that I liked. . . ."

After working at the Norfolk Navy Yard as a blacksmith's helper, Heller enlisted in the United States Army Air Force in October 1942. "I was sent to an armorer's school," Heller told Joseph Wershba of the New York *Post* (March 15, 1962). "Then the rumors circulated that armorers were going to be turned into gunners—and a gunner's life was supposed to be worth no more than three days. So I went to cadet school." In 1944, after completing his training, Heller was sent into combat over Italy. "I was so brainwashed by Hollywood's image of heroism that I was disappointed when nobody shot back at us," he recalled in the New York *Post* interview. "I was a jackass. I thought it was a lot of fun. . . . People go to fight wars because they don't understand the seriousness of what they're doing. When I finally did, I wanted out. That was my thirty-seventh mission." He flew sixty missions before he was finally discharged, with a lieutenant's rank, at the end of the war.

Resuming his education under the G.I. bill of rights, Heller, now married, studied for a time at the University of Southern California. He then attended New York University, where he was elected to Phi Beta Kappa and obtained his B.A. degree in 1948. The following year, after taking graduate studies in English at Columbia University, he earned his M.A. degree. During 1949-50, Heller was at Oxford University in England under a Fulbright scholarship. In the *Book World* interview with Dale Gold, Heller remarked that during his years of university study he was "pretty much immersed in literature almost as an historical phenomenon" and took "a kind of archaeological approach to it."

From 1950 to 1952 Heller was an instructor of freshman English composition at Pennsylvania State University. He then worked as an advertising writer for *Time* magazine from 1952 to 1956 and for *Look* magazine from 1956 to 1958, and as promotion manager at *McCall's* magazine from 1958 until 1961. For a time he was also employed as an advertising promotion man for Remington Rand.

Meanwhile, inspired by writing courses that he had taken in college, Heller had begun his literary career with some short stories that he sold to *Esquire* and the *Atlantic Monthly*. "I guess a great ego need was satisfied," he told James Shapiro in an interview in *Intellectual Digest* (December 1971). "I was a young celebrity. And once I achieved that, the drive subsided and underwent a change. I no longer wanted to write short stories just to be published, and I *knew* . . . that these stories were not particularly good. . . . They were imitations of the type of stories that were being written then. I did stop writing for about five years, until I got the idea for *Catch-22*." It has been said that Heller drew some inspiration for *Catch-22* from the war novels of Norman Mailer and James Jones, and that he delayed writing it because he was reluctant to compete with those writers. "I didn't want to be in advertising all my life, or in any other job," he finally decided, "and I looked on the writing of a novel as a way out."

In the writing of *Catch-22*, which took him about eight years, Heller drew on his own Air Force experience for the technical details and was influenced in his literary style by Louis-Ferdinand Céline. Other authors whose influences he acknowledges include Nathanael West, Vladimir Nabokov, William Faulkner, and, in particular, Franz Kafka. The novel's hero—or anti-hero—Captain Yossarian, trapped in his Air Force bomber squadron on the Mediterranean island of Pianosa, does everything he can to get out of combat, but Catch-22, the mysterious Kafkaesque Air Force rule, always seems to trip him up. Under its provisions, a man is considered to be insane if he continues to fly combat missions but must put in a formal request to be relieved from such missions. His very act of making such a request proves, however, that he is sane and therefore ineligible to be relieved.

JOSEPH HELLER

After the multiple horrors created by Catch-22, Yossarian decides to desert, a decision that, in Heller's view, is the only one left to him. As Heller observed in the New York *Post* interview: "Yossarian's choice to break out is a completely moral one. He finds himself in a hostile environment. He can no longer live with safety, courage, or character. If he tries, he'll be punished. . . . His last loyalty has to be . . . to himself." For Heller, sanity is the key. "Everyone in my book accuses everyone else of being crazy," he says. "Frankly, I think the whole society is nuts—and the question is: what does a sane man do in an insane society?"

With its forty or more characters, bearing names like Milo Minderbinder, General Dreedle, and Major Major, *Catch-22* is outrageously funny and yet, in the final analysis, tragic. The scope of the book is perhaps best summarized by Julian Mitchell, who observed in the (London) *Spectator* (June 15, 1962): "It is, in fact, a surrealist *Iliad*, with a lunatic High Command instead of gods, and a coward for a hero. . . . Epic in form, the book is episodic in structure. Each chapter carries a single character a step nearer madness or death or both, and a step too, into legend. . . ."

Critical evaluations of *Catch-22* widely diverged. Writing in the New York *Times Book Review* (October 22, 1961), R. C. Stern called it an "emotional hodgepodge," and an anonymous review in *Daedalus*, reprinted in the *National Observer* (February 18, 1963), described it as "pretentious, immoral, [and] poorly written." According to Whitney Balliett of the *New Yorker* (December 9, 1961), "Heller . . . wallows in his own laughter, and finally drowns in it. What remains is a debris of sour jokes, stage anger, dirty words, synthetic looniness, and the sort of antic behavior children fall into when they know they are losing our attention." The majority of the reviews, however, were favorable. Nelson Algren, writing in the *Nation* (November 4, 1961), found *Catch-22* "the strongest repudiation of our civilization to come out of World War II" and "the best American novel that has come out of anywhere in years," while Julian Mitchell, in the *Spectator* review, saw it as "a book of enormous richness and art, of deep thought and brilliant writing."

Its status as a major work of contemporary American fiction was demonstrated by the fact that more than 7,000,000 copies of it had been sold by mid-1971. In addition to its original 1961 edition, published by Simon & Schuster, *Catch-22* was also issued in a Modern Library edition and as a Dell paperback. In 1970 Paramount released a motion picture version of *Catch-22*, written by Buck Henry and directed by Mike Nichols, with Alan Arkin in the role of Yossarian. Although Heller was pleased, reviewers felt that some of the book's effectiveness had been lost in the filming. Heller wrote a stage adaptation of *Catch-22*, which he sold to Samuel French and Company, to be presented in amateur and stock productions. It was first produced at East Hampton, Long Island in the summer of 1971.

During the 1960's Heller taught fiction and dramatic writing at Yale University and the University of Pennsylvania. In 1963 he was awarded a grant in literature from the National Institute of Arts and Letters. Heller has also tried his hand as a television script writer, contributing to the comedy series *McHale's Navy* under the pen name of Max Orange, and he worked on the screenplays of the Hollywood motion pictures *Sex and the Single Girl* (Warner, 1965), *Casino Royale* (Columbia, 1967), and *Dirty Dingus Magee* (MGM, 1970).

Heller's play *We Bombed in New Haven* (Knopf, 1968), which he wrote at Yale over a period of four or five months in anguished response to United States military involvement in Vietnam, is an indictment of war, mindless violence, and the moral blindness of many Americans. As described by George Oppenheimer in *Newsday* (November 2, 1968), the play depicts "real and recognizable characters in an unreal setting, an . . . Air Force headquarters peopled by . . . men who immediately announce to you that they are actors playing at soldiering. Then . . . an unreal city is bombed, one of the actors, who is supposed to be killed, actually does disappear. . . . Illusion has become reality, and the script, which the major in command carries with him and follows rigorously, has become fact. . . ." Denying that he used Pirandello as a model for the play, as some critics have suggested, Heller maintains that it was inspired largely by Greek tragedy and comedy and, to some extent, by Shakespeare's *King Lear*.

Directed by Larry Arrick and starring Stacy Keach, *We Bombed in New Haven* was first presented by the Yale School of Drama Repertory Theatre in New Haven on December 4, 1967. Aided by a grant from the newly organized Theatre Development Fund, it opened on Broadway at the Ambassador Theatre on October 16, 1968 under the direction of John Hirsch, with Jason Robards in the starring role. Although George Oppenheimer called *We Bombed in New Haven* "a really fine American play" and "one of the strongest and most telling indictments against war," many of his colleagues were unenthusiastic. Clive Barnes, who saw a number of shortcomings in the production, concluded his review in the New York *Times* (October 17, 1968), with the comment: "Finally, all I can say is that this is a play that people should see and make up their own minds. Any way you look at it, this is a pretty remarkable theatrical debut for Mr. Heller. I hope he stays around our theatre for a long, long time." The play closed on December 29, 1968 after eighty-six performances. It was revived Off Broadway, at the Circle-in-the-Square Theatre in September 1972.

Since the mid-1960's, Heller has been working on a second novel, to be titled "Something Happened." The story, as outlined by Heller in the *Intellectual Digest* interview, "concerns a man's ambition to be allowed to make his three-minute speech at the next company convention in Bermuda. With it is an opportunity for promotion. . . . What he does is examine his life at this point. He wonders how he got where he is and where he should go or where he can go. The realization comes to him . . .: 'I have no expectations and there's no place left for me to go.'" In an interview with Allan Wallach in *Newsday* (July 23, 1971) Heller described his work in progress—a segment of which appeared in *Esquire* in September 1966—as marking a new direction in his writing, away from the topical and toward the existential.

Since September 1971 Heller has been the Distinguished Visiting Writer on the English department faculty at the City College of the City University of New York, where he has been teaching courses at the graduate level in creative writing. Heller feels that the writing of novels rather than plays is his genuine vocation. He considers fiction more important than other art forms, because, as he told Dale Gold in the *Book World* interview, "it says more—it's something for the mentality to grapple with." Although he hopes that *Catch-22* is "persuading hundreds of students to avoid military service," he does not believe that fiction "is worth a damn as a means of propagandizing or expressing a philosophy." According to Heller, fiction is moving away from philosophies or schools of thought, "in the direction of individualistic expression." Heller prefers to think of his type of humor as "sour sarcasm or ugly satire" rather than as "black comedy." "I realize I'm considered a humorous fellow, but . . . I wouldn't bother writing comedy," he told Elenore Lester of the New York *Times* (December 3, 1967). "People find things to laugh at in *Catch-22* . . . , but that's just because laughter is part of life. . . . Actually I am a very morbid, melancholy person. I'm preoccupied with death, disease, and misfortune."

Joseph Heller was married on September 3, 1945 to Shirley Held of Brooklyn. With their teen-age children, Erica Jill and Theodore Michael, they live on Manhattan's West Side, where Heller enjoys what Allan Wallach describes as "the privacy afforded by a huge apartment house . . . that lets him avoid people he wouldn't be comfortable with, like Birchers or Nixon admirers." The family summers at Fire Island. Described by John Crosby in the New York *Herald Tribune* (October 15, 1962) as a "good-natured, generous, and likeable guy," Heller has graying, wavy black hair and long sideburns. From 1970 to 1971 he lost about thirty-five pounds as the result of a diet. Questioned about his leisure time activities, Heller said in an interview for *Mademoiselle,* quoted in *Contemporary Authors:* "I have no hobbies, no recreations. I hate sports. I also hate gardening and walking. I don't go to movies or the theatre or watch television. What I *do* like is lying down. My best thinking is done going into or coming out of naps."

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HELPERN, MILTON

Apr. 17, 1902- Physician; city government official
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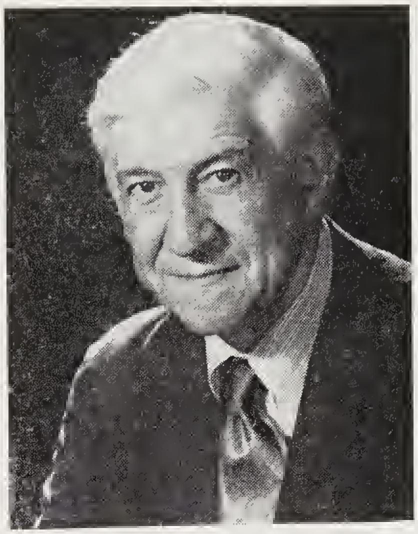
Outside of detective stories, no medical sleuth compares with Dr. Milton Helpern, the forensic pathologist who as Chief Medical Examiner, City of New York annually ferrets out some 100 deaths known in his profession as "masquerades"—homicides that appear to be natural deaths or natural deaths that appear to be homicides because of violent circumstances. Helpern, who has been a medical examiner since 1931 and chief since 1954, began making headlines as an expert witness in the Coppolino and Crimmins murder trials in the 1960's, and his help has been enlisted by the prosecution in trials as far away from New York as Michigan and Oklahoma. It is virtually impossible for him to be a defense witness because his prestige is such that charges are dropped as soon as he says "no homicide."



DR. MILTON HELPERN

Away from the headlines, the dedicated Helpern and his staff of 140 investigate approximately 34,000 deaths a year. His office is mandated to look into all sudden, unexpected, violent, unusual, suspicious deaths in New York City, where the borough of Manhattan alone has more homicides per year (1,700) than all of England or France. In addition to his work as chief medical examiner, Helpern heads the department of Forensic Medicine in the New York University Schools of Medicine.

Milton Helpern was born in New York City on April 17, 1902 to Moses Helpern, a cutter in a Manhattan clothing factory, and Bertha (Toplon) Helpern. He has two brothers, Dr. Herman Helpern and Israel Helpern. Another brother, George, and a sister, Edna, are no longer living. In childhood Helpern's favorite pastimes were doing experiments in biology and taking photographs with his Brownie camera.

The office of medical examiner is an improvement on that of coroner. The term coroner, obviously, shares etymology with the word crown. The office of coroner was invented in medieval England to certify suicides, because kings then had claim to the property of any person dying by his or her own hand, and the United States inherited the tradition from Great Britain. When Milton Helpern was in high school—Townsend Harris High School in New York City—all postmortem inquests in the United States, except in Massachusetts, were conducted by political electees, usually laymen, before inexpert juries. Precipitated by extortion and graft scandals, an investigation of the New York county coroner system revealed that the typical coroners had been bartenders, plumbers, and bricklayers prone to record their "favorite causes of death." In 1918, the year that Helpern graduated from high school, New York City became the first municipality outside of Massachusetts to replace the office of coroner with that of medical examiner, to be filled by a physician expert in pathology and microscopy. (Throughout most of New York State and the United States in general the old coroner system still operates. In thirteen states the coroner is not required to have medical training.)

Helpern did his pre-med studies at the College of the City of New York, where he was a member of Psi Delta Epsilon and took a B.S. degree, in 1922. After taking his M.D. degree, at the Cornell University Medical College in 1926, he served his internship and residency in pathology at Bellevue Hospital in New York City. As a resident he published "A Case of Multiple Arterial Thrombosis" in *Proceedings of the New York Pathological Society* (April 24, 1930).

At the time of Helpern's residency—and for many years thereafter—the offices of the Chief Medical Examiner of New York City were housed in cramped quarters in Bellevue Hospital, and Bellevue residents participated in much of the examiner's autopsy work. Thus, Helpern met the city's first chief examiner, Dr. Charles Norris. Helpern was then in line for a job as director of a Bellevue laboratory, but the Depression wiped out the funding for the job and he instead took, and passed, a Civil Service examination for an opening on Norris' staff.

On April 15, 1931 Helpern joined Norris' staff as an assistant medical examiner. His first headline-making coup as a medical detective came two years later, when he tracked down the cause of a fatal epidemic of tropical malaria among narcotics users in New York City. (One addict had contracted the disease in the tropics and the infection was passed on to other addicts through borrowed, unsterilized needles and syringes.) Also in the early 1930's, Helpern and Dr. Thomas A. Gonzales—who succeeded Dr. Norris as chief medical examiner—discovered that malfunctioning gas refrigerators in city tenements were causing many carbon monoxide deaths previously attributed erroneously to cerebral hemorrhages.

The deputy chief medical examiner under Gonzales was Dr. B. Morgan Vance. With Gonzales, Vance, and Dr. Charles Joseph Umberger—who is now Helpern's chief toxicologist—Helpern wrote *Legal Medicine, Pathology, and Toxicology*, first published by Appleton-Century in 1937. The book, which has gone through many revisions, is still the definitive text in its field, and Veronica Johns, a member of the Mystery Writers of America, has called it the "bible" of her craft.

In 1943 Helpern became deputy chief medical examiner, under Gonzales. In the ensuing years his contributions to the literature of his field included "Sudden Death from Spontaneous Rupture and Dissecting Aneurysm of a Coronary Artery," published in *Proceedings of the New York Pathological Society* (November 26, 1947), and "Sudden and Unexpected Natural Death—Spontaneous Subarachnoid Hemorrhage," written in collaboration with S. M. Rabson and published in the *American Journal of Medical Sciences* (September 1950). Spontaneous subarachnoid hemorrhages are "very tricky," as Helpern has explained: "Most of them are caused by the rupture of a small aneurysm. Sometimes death is delayed and you get circumstances that make it look like a homicide. The cerebral bleeding causes the victim to become disoriented and aggressive. He hits somebody, the other fellow defends himself, and the aggressor drops dead. An inexperienced examiner, seeing the hemorrhage and missing the aneurysm—and it is *very* easy to miss—may say that death was due to external violence, and some perfectly innocent fellow is booked for murder."

Mayor Robert F. Wagner appointed Helpern to succeed Dr. Gonzales as chief medical examiner in 1954. (The appointment is for life.) From the time he took office, Helpern importuned the city government to build an independent, adequate headquarters for his agency, and in 1957 the present six-story home of the Office of the Chief Medical Examiner, City of New York was completed as part of the New York University Medical Center on the East River at Thirtieth Street. The office is the best medicolegal research center in the United States, with sixty specialized laboratories including histology, chemistry, and microphysics labs, a lecture room, a library, and a museum—used for teaching new staff members and visiting examiner-trainees and not open to the public—containing more than 2,000 exhibits of post-mortem evidence, from murder weapons to autopsy specimens. The formaldehyde-preserved specimens range from bones poisoned by radium (from a product sold as a tonic-aphrodisiac) to the genitals of a man who electrocuted himself by urinating on the third, "hot" rail in the subway.

The mortuary, in the basement of the building, contains thirteen autopsy tables and 128 refrigerated, body-size, stainless steel wall lockers, for corpses. On the ground floor is a glass-partitioned viewing room, for friends and relatives who come to identify bodies, and the office of Helpern himself, which contains his personal picture-slide history of the cases he has worked on (more than 20,000 directly, 80,000 as supervisor). Most of the photographs were taken by Helpern, who has never lost his interest in photography.

Helpern's recall is almost total as he recounts to interviewers some of his early coups as chief medical examiner. A woman found dead in a sleazy hotel room on West Forty-fifth Street was assumed to be a sleeping-pill suicide until Helpern arrived on the scene and became suspicious when he noticed a smudge of lipstick on the pillow although the body was face up. "Way up in the whites of the eyes I found a few tiny hemorrhages," he told Martha Weinman Lear in an interview for an article in the New York *Times Magazine* (December 4, 1966). "Now, if the body had been lying face down, these hemorrhages may have been a normal post-mortem effect. But face up, it suggested a smothering, and the lipstick imprint strengthened that impression." The woman's estranged husband was arrested on suspicion of murder and confessed to smothering her with a pillow.

In a contrasting case, a husband told police that he had strangled his wife, but the grand jury refused to indict when Helpern testified that the woman had died of cirrhosis of the liver. "I don't care what this man [the confessing husband] insists," Helpern said. "This is no strangulation." Similarly, the homicide case against a ship's radio operator was dimissed when the medical examiner determined that the bruises on the drowned body of a woman passenger were caused by her fall to the water and not by a beating. In other cases, Helpern found that a woman found dead with Luminal capsules in her hand did not die of an overdose of Luminal but rather of a heart attack; that a man who died suddenly in a restaurant was not the victim of a heart attack but of a bolus, an unmasticated lump of food, which choked him; and that a presumed heart-attack victim had actually been killed by a sniper's bullet. Such findings, obviously, have an importance beyond law enforcement, in, for example, settling life insurance claims, ending public speculation, or assuaging the bewilderment of mourning survivors. Especially poignant was an apparent "battered child" case in the Bronx in 1962. The parents of a dead infant with a ruptured liver were removed from suspicion when Helpern determined that the child had died of natural causes.

In 1965 prosecuting authorities in Florida and New Jersey requested Helpern's expert opinion in the case of Dr. Carl Coppolino, an anesthesiologist accused of murdering his first wife and Lieutenant Colonel William Farber, the husband of Coppolino's admitted mistress. On the basis of painstaking examination of the exhumed bodies of Mrs. Coppolino and Farber by himself and Dr. Umberger, Helpern parried all the courtroom thrusts of crack defense attorney F. Lee Bailey to insist that Farber and Mrs. Coppolino did not die of heart attacks, as the defense claimed. Farber died of a homicidal neck injury, he said, and Mrs. Coppolino of the injection of the paralyzing drug succinylcholine. Once injected, succinylcholine is nearly undetectable in the body, but, by using a new technique, the toxicologists on Helpern's staff, headed by Dr. Umberger, had been able to find large traces of succinic acid, a by-product, in Mrs. Coppolino's brain. Carl Coppolino was acquitted of killing Farber but found guilty of second-degree murder of his wife. He is serving a life sentence.

Accused of murdering her two small children, a girl and a boy, Alice Crimmins went on trial in Queens County Court in 1968 and 1971. She testified that on the last evening she saw the children alive she fed them at 7:30, put them to bed two hours later, and saw the girl sleeping in her bed at midnight. Helpern told the court that an autopsy of the girl's body revealed "a large amount of food which appeared to be recently ingested," and that finding, together with "minute hemorrhages of blood spots" on the eyelids, the whites of the eyes, and the lining of the larynx, indicated that the child had died of mechanical asphyxiation soon after eating. Mrs. Crimmins was found guilty of first-degree manslaughter.

Helpern again made headlines in 1971 in connection with the suspicious death of Gail Richards, a thirty-year-old assistant to a Park Avenue physician, who was a beneficiary of her $100,000 life insurance policy. When Miss Richards died unexpectedly in her apartment, a physician friend of her employer signed the death certificate, giving pneumonia as the cause of death. A routine check with Helpern's office by an insurance claims investigator revealed that the death had not been reported. Helpern ordered the body exhumed, and an autopsy showed that the woman had died of barbiturate poisoning. When, in 1972, the family of a policeman who had been killed driving through a Brooklyn Union Gas Company barricade brought suit against the utility, Helpern testified that the percentage of alcohol in the brain of the policeman was 0.212. The legal limit for anyone driving a car is 0.15.

"Absorbed, the jurors never take their eyes off him," Penelope McMillan of the New York *Sunday News* (June 4, 1972) reported after seeing Helpern on the stand in the Brooklyn court. "He talks to them like a learned friend." John Keenan of the Manhattan District Attorney's office has said of Helpern's courtroom performances: "He is among the most remarkably convincing experts. He doesn't go on about 'tibia' and 'fibula.' He makes himself absolutely clear to the jury but sacrifices nothing of accuracy. And when a lawyer is foolish enough to try to trap him up, it's really a farce. Helpern will say, 'Now wait a minute, counselor. Let me help you phrase that more precisely. . . .' "

In addition to his position at New York University, Helpern is a visiting professor at Cornell University Medical College and South Carolina Medical College. He has been a guest lecturer at many other institutions, a consultant to government agencies, a president of ten professional organizations, a director, fellow, and trustee of many others, and a recipient of approximately forty awards and honorary degrees. His clubs are the New York University Club and the Griffis Faculty Club of Cornell University Medical College. In religion he is a Jew and in politics nonpartisan. His published professional papers, which flow from his pen at an increasing rate as he grows older, now number about 120.

Gray-haired, avuncular Milton Helpern is a large-framed man, five feet eleven inches tall and weighing 180 pounds. As Malcolm N. Carter observed in an Associated Press article published in the Washington *Post* for November 19, 1972, his mild manner and his "benevolent gaze" through half-glasses belie his "impatience with imperfection." (Even sloppy janitor work in his offices makes him a little grumpy.) "He is smart," Dr. Howard Reid Craig, director of the New York Academy of Medicine has said, "he is tough, he is incredibly dedicated, and he is a very sweet man." An associate has testified that he does not take a superior attitude toward the young members of his staff, unless it is called for: "He *learns.* His enthusiasm makes every case exciting for all of us." Thrifty, he seldom eats lunch outside of his office and he is proud of the fact that his wife, the former Beatrice Liebowitz, serves gratis as his secretary seven days a week. By a previous marriage, to Ruth Vyner, he has three daughters, Alice, Susan, and Nancy.

In conversation Helpern is given to musical analogies, such as, "The bandleader has to know how to play all the instruments," a reference to his willingness to participate in the most onerous tasks required of his staff members. Besides photography, his hobbies are map and coin collecting. His salary as chief medical examiner is just over $35,000 a year, and the annual budget of his office as a whole is about $2,000,000. As one enters the lobby of the medical examiner's building, one is greeted by an inscription in Latin that means, "Let conversation cease. Let laughter flee. This is the place where death delights to help the living."

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HERMAN, WOODY

May 16, 1913- Band leader; musician; composer
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After decades of shifting American tastes in dance music, during which time most of the big bands have disappeared, Woody Herman remains a perdurable name in jazz and popular music. Ever since the early days of his "Band That Plays the Blues" during the 1930's and the "Herman Herds" that followed it, he has enjoyed a reputation for directing high-quality, perfectionist swing orchestras that have discovered or helped develop such major musical talents as Stan Getz, Zoot Sims, Neal Hefti, Flip Phillips, Shorty Rogers, Red Norvo, and Chubby Jackson. Popular with his colleagues, Herman inspires the enthusiastic team spirit that is the hallmark of any Herman band. Equally respected by classical musicians, he has had the honor of introducing a work by Igor Stravinsky, and his band has collaborated with major symphony orchestras on several occasions.

Woodrow Charles ("Woody") Herman, who is sometimes incorrectly identified as Woodrow Wilson Herman, was born in Milwaukee, Wisconsin on May 16, 1913 to Otto C. and Myrtle (Barth) Herman. Both his parents encouraged the boy's early ambitions to get into show business. Otto Herman, a tenor and pianist, once belonged to a vocal quartet known as the White City Four. Billed as The Boy Wonder, Woody Herman was singing and tap dancing at vaudeville theatres in the Milwaukee area at the age of six. A few years later he learned to play the saxophone that he had bought out of his own earnings, and then, taking up the clarinet, worked both instruments into his variety act. While attending St. John's Cathedral Preparatory School, Herman played first with Myron Stewart's Band at the Blue Heaven road house outside Milwaukee, and then with Joe Lichter's Band, a group with which he toured Texas during the late 1920's.

After those fledgling band experiences, Herman studied music at Marquette University in his hometown for one term, but in 1930 he left Milwaukee with a band led by Tom Gerun, sharing vocal duties with a young singer who later became famous under the name of Ginny Sims. Another young singer in the Gerun orchestra named Al Norris who, like Herman, also played tenor sax, later changed his name to Tony Martin.

As early as 1933 Woody Herman tried to form a band of his own, but the attempt proved unsuccessful, and he spent eight months as a sideman with the Harry Sosnick band, followed by two months with Gus Arnheim and some gigging with Joe Moss. From 1934 to 1936 he played tenor sax and clarinet and sang with the Isham Jones Juniors, with whom he made his first recordings for Decca. When that group broke up in the late summer of 1936, Herman decided to form a new cooperative band with himself as the leader. Other former players with Isham Jones, such as Joe Bishop and Gordon Jenkins did free arrangements for the first Herman band, and guitarist Chick Reeves contributed many new ones.

Calling itself "The Band That Plays the Blues," despite the fact that it included pop songs and non-jazz instrumentals in its repertory, the orchestra rehearsed for several weeks at the Capitol Hotel in New York before making its professional debut in late 1936 at the Roseland Ballroom in Brooklyn. In January 1937 Woody Herman and his band made the big time, when they made their bow at Manhattan's Roseland. In his *The Big Bands* (Macmillan, 1967), George T. Simon has recalled that his review of the new group in their 1937 Roseland engagement included a capsule description of Woody Herman: "He's a clean-cut-looking lad with a nice smile that should attract the dancers; he sings very nicely and plays good clarinet, both attributes that command musical respect, and he's very much of a gentleman and real all-round nice guy."

"The Band That Plays the Blues" found the first few years of its cooperative existence difficult at times but maintained its unswerving loyalty to the blues form in spite of resistance from white racists. It recorded many sides for Decca, including "Blues on Parade" (a Herman number) and the band's first theme song, "Blue Prelude," followed by a second theme song, "Blue Flame." In 1938 Woody Herman also recorded with The King's Jesters. In April 1939 the Herman band scored at last when it recorded a number by Joe Bishop entitled "Woodchoppers' Ball." It eventually sold a million copies, and has to this day remained the most requested piece in the Woody Herman repertoire.

Following the success of "Woodchoppers' Ball," engagements flooded in for Woody Herman and his musicians at such spots as Frank Dailey's Meadowbrook Ballroom, the Glen Island Casino, the Panther Room of the Hotel Sherman in Chicago, the New Yorker Hotel, and the Famous Door on Fifty-second street, then the jazz mecca of Manhattan. With the exception of a seven-month period in 1947, Herman has been on an almost permanent road tour ever since 1939.

During the early 1940's Woody Herman made some extensive personnel changes in his orchestra, such as bringing in Chubby Jackson on bass in 1943, and, in 1944, Ralph Burns and Neal Hefti, who did arrangements in addition to playing. Flip Phillips, Billy Bauer, Bill Harris, and drummer Dave Tough also joined Herman's Herd. The distinguished jazz vocalist Frances Wayne, Neal Hefti's wife, also performed with the Herman band around that time, helping to popularize its interpretation of "Happiness is just a Thing Called Joe." That period witnessed a gradual shift in Woody Herman's style from blues and semi-Dixieland to the more sophisticated arrangements of Duke Ellington and Jimmy Lunceford. Having become sole owner of the band in 1944, Woody Herman finally emerged as the major bandleader of his time in 1945.

That notable Herman band of the early 1940's went on to fame as his "First Herd," especially after March 1946, when it performed Igor Stravinsky's *Ebony Concerto* in Carnegie Hall. Inspired by Herman's distinctive musical style, the composer wrote it especially for the group. The end of 1945 and the early part of 1946 marked the apogee of Woody Herman's orchestra. The end of James Petrillo's ban on recording for his musicians' union meant the group could cut for Columbia again, and their recordings were having a brisk sale. The Woody Herman Herd had its own radio show, sponsored first by Old Gold cigarettes and then by Wildroot hair tonic, and was breaking records in ballrooms and theatres. It won the *Downbeat* popularity poll as the best swing band of 1945, the 1946 *Billboard* award and the *Metronome* poll in 1946, and the *Esquire* Silver Award in 1946 and 1947. Looking back over his career, Herman told a "Talk of the Town" interviewer from the *New Yorker* (September 9, 1972): "You know, in all this time I've had two good years financially—1945 and 1946. The rest of the time, I've been in trouble."

The early 1940's also brought Woody Herman and his orchestra a number of offers from Hollywood following their second big recording hit, "Blues in the Night," which was cut in late 1941. Among the movies in which they performed were *What's Cookin'?* with the Andrews Sisters, *Winter Time, Quota Girl, Summer Holiday,* and several other films with Sonja Henie, *Sensations of 1945* and *Earl Carroll's Vanities.*

The end of 1946 was not hospitable to the big bands. During December of that year, such bandleaders as Tommy Dorsey, Les Brown, Benny Carter, Harry James, Benny Goodman, Ina Rae Hutton and Jack Teagarden all announced they were quitting. Alarmed at the trend and wanting to spend more time with his family, Herman announced one evening in December 1946 after a University of Indiana dance that he was disbanding. *Metronome* magazine mourned the news of the Herman band's demise with an editorial headlined "Obituary in Rhythm" that reflected the esteem the group had earned with the profession. Its writer lamented: "Only once before was a band of such unequivocal standards and evenness of musicianship organized. That was the Ellington band. It still is, but Herman is not. . . . Woody Herman's magnificent band is dead. Requiescat in pace."

WOODY HERMAN

During the months that followed, Woody Herman relaxed by playing golf near the West Coast home he and his wife had bought from Humphrey Bogart in the Hollywood Hills overlooking the Strip. He tried his hand at being a disc jockey and cut a few records with improvised bands, but none of that random activity appeased his underlying desire to return to the band circuit with a group of his own. After about half a year of relative inactivity, Woody Herman returned to the world of the big bands by forming a Second Herd. Featuring Stan Getz and Zoot Sims, the group produced the celebrated Four Brothers arrangement with three light tenor saxophones and a baritone sax. Three of the original members of the quartet—Getz, Sims and Al Cohn—were reunited with Herman in a nostalgic gig at the 1972 Newport Jazz Festival. The Second Herd lasted till late 1949, when Herman reduced his forces to a small band that he took to Cuba later that year. With the formation of his Third Herd in the early 1950's, Woody Herman never again abandoned the big band format, although he has from time to time worked with smaller combos. The Third Herd, which won the 1953 *Metronome* poll, made its first European tour in the spring of 1954 and has returned to the Continent several times since then. Herman has also toured with an Anglo-American band.

After a brief and unfortunate infatuation with the Dizzy Gillespie be-bop style that reportedly cost him $175,000, and a decision to avoid a repertory rut that could result from repeated requests for the same old favorites, Woody Herman settled on a formula of varying his traditional approach with the best in modern trends. The proof of the wisdom of that compromise has been furnished by the steady popularity of the Woody Herman Herds with audiences and critics during the 1950's, 1960's, and 1970's. Writing in the *Saturday Review* (May 11, 1968), Richard Gehman observed that the Woody Herman orchestra, although sometimes made up of different musicians from night to night, has been one of the best bands in the United States since the early 1950's. Herman expects his musicians to perform at their peak at all times and to exceed that peak when possible. His liberal policy of allowing sidemen considerable freedom of musical expression and his tendency to rejuvenate the band with musicians in their twenties foster enthusiasm, spontaneity, and freshness. Whatever the explanation, he maintains a consistent standard of excellence that sets his band apart from the others.

For decades reviews of Herman performances have pointed out the fact that, above all, his band swings. *Jazzways* yearbook for 1946 affirmed that the Herman group played swing "with a verve and cohesion that has few equals this side of Ellington," and the same opinion has recently been voiced by such jazz critics as Ralph J. Gleason, John S. Wilson, Benny Green, Alistair Lawrie, and George T. Simon. The *Variety* critic who looked in on the Herman orchestra at Caesar's Palace in Las Vegas in late February 1969 found its musicians "a powerful come-on" with a lift that came from the sheer joy of performing. When Herman returned to Las Vegas for an engagement at the Tropicana in June 1970, the same critic hailed his "innate taste and outstanding musicianship," declaring that he is one of the very few bandleaders to approach a successful fusion of jazz and blues, on the one hand, and rock, on the other. A writer for *Time* (May 11, 1970) noted that Herman's engagement at New York's Copacabana showed him to be a debonair man of the times, still able to bring off "a near symphonic fusion of rock and toe-tapping, old-gold sound that was a trademark of his earlier bands." Whitney Balliett gave a minority opinion in the *New Yorker* (October 12, 1963), contending that the up-to-date sound of a Herman Herd, achieved by adapting sounds from the musical "Left" (genuine jazz) and "Right" (out-and-out dance bands), failed to stand the test of either a hard contemporary evaluation or critical hindsight. In so doing, he contradicted his earlier opinion that the tradition of the genuine big jazz bands ushered in by Henderson and Ellington had been kept up by Benny Goodman, Jimmy Lunceford, Count Basie, and Woody Herman.

Earning cheers in the same places where Richard Nixon had been greeted with jeers and rocks not long before, Woody Herman and his Herd visited Latin America under the auspices of the State Department in 1958. They toured Europe under the same sponsorship in 1966, but Herman reportedly turned down another State Department offer—to visit the Soviet Union—that same year because of a disagreement over management of the tour. Their appearances during the late 1960's and early 1970's in Great Britain, Canada, and the United States have reminded audiences and critics that the band continues in "the bright, crisp Herman tradition," as John S. Wilson phrased it for the New York *Times* (August 20, 1972) after hearing the Herman Herd perform at the St. Regis Roof in the late summer of 1972. On that occasion Wilson particularly enjoyed "the leader's warm, singing alto saxophone solo on 'Ma Cherie Amour,' an excellent vehicle to showcase what has become his major instrument, . . . and this present band's authoritative dash through the classic 'Four Brothers' arrangement."

Woody Herman has recorded for the Decca, Columbia, Capitol, MGM, Mars, Verve, Philips, and Fantasy labels. Among the songs and instrumentals that he is credited by ASCAP with composing or introducing are "Apple Honey," "Northwest Passage," "Blowin' Up a Storm," "Blues on Parade," "Goosey Gander," "River Bed Blues," "Early Autumn," "A Kiss Goodnight," "Wild Root," "Misty Morning," "Caldonia," and "Woodchoppers' Ball."

On some of his longer tours Woody Herman often takes along his wife, the former Charlotte Neste, whom he married on September 27, 1936. Their only child, Ingrid, who lives in San Francisco, has given them two grandchildren who help out on vocals with the Herman Herd from time to time. Herman is known affectionately to his musicians as Father Time, The Old Man, or The Iron Chancellor. A fastidious and impeccable dresser, he reportedly gives clothes from his wardrobe to temporarily needy friends and associates. Although he often has to spend fifty weeks out of the year traveling on the road, he remains basically a family man.

In the history of American jazz, Woody Herman is guaranteed a permanent niche for his achievement in keeping big bands on the road for many years, his ability to shape a fine ensemble out of a collection of restive young musicians, and the showcase workshop he has provided for many major sidemen and soloists. He is also given credit for sponsoring one of the first racially integrated bands. In his *Jazz and the White Americans* (Univ. of Chicago Press, 1962), Neil Leonard maintains that Woody Herman was one of the musicians responsible for creating a new image of the white jazz performer that helped make jazz socially acceptable in America. In late 1972 it was announced that all of Herman's music manuscripts are to be donated to the University of Houston School of Music, where they will form the nucleus of the Woody Herman Music Library.

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HERNÁNDEZ COLÓN, RAFAEL

Oct. 24, 1936- Governor of Puerto Rico
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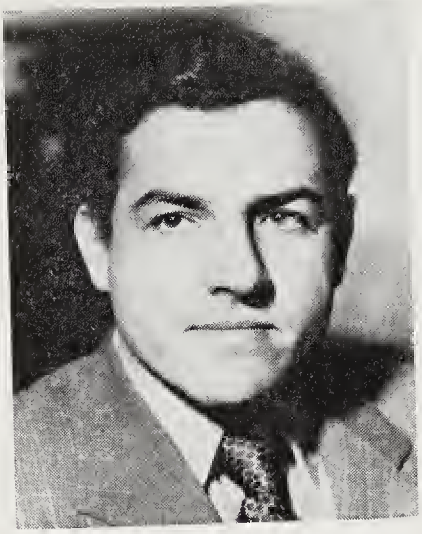
The resurgence of vitality abroad in Puerto Rico these days can largely be attributed to its youthful new Governor, Rafael Hernández Colón, who took office on January 2, 1973. The personable and articulate Hernández Colón is a protégé of former Governor Luis Muñoz Marín, who as founder of the Popular Democratic Party and architect of commonwealth status for the island, is venerated as the founder of modern Puerto Rico. A lawyer who served as president of the Senate of Puerto Rico and as head of the Popular Democratic Party, Hernández Colón scored a surprise landslide victory over his opponent, Governor Luis A. Ferré of the New Progressive Party, on November 7, 1972, after campaigning under the slogan "A New Puerto Rico." He advocates a greater autonomy for Puerto Rico within its controversial commonwealth framework in attacking the island's chronic problems of unemployment, inflation, overcrowding, drug abuse, and a perennial housing shortage. His charm, his energy, his studiousness, and his social ease with artists, writers, and intellectuals have conferred on Hernández Colón a kind of Hispanic version of the John F. Kennedy image. He is the fourth elected Governor of the island and the youngest man ever to occupy the gubernatorial post.

Under the present commonwealth agreement, which went into effect on July 25, 1952, Puerto Rico enjoys a large degree of self-government, although island laws may still be modified or annulled by the United States Congress. Puerto Ricans pay no United States taxes, but they cannot vote in national elections, and their elected envoy to the House of Representatives has a voice but no vote.

Rafael Hernández Colón was born on October 24, 1936 in Ponce, Puerto Rico to Rafael Hernández Matos, a distinguished lawyer, and Dorinda (Colón) Hernandez. After practising law in Ponce from 1926 to 1957, the father was appointed an Associate Justice on Puerto Rico's Supreme Court, a post that he held through the 1960's. Growing up in comfortable circumstances in Ponce, the staid and tradition-ridden second-largest city in Puerto Rico, the boy was shielded from monetary worries and had little direct contact with the poverty and disease of the slums.

Given his family background, it was to be expected that Rafael Hernández Colón would take an interest in law, politics, and government from an early age. He took his undergraduate work on the mainland, at Johns Hopkins University in Baltimore, Maryland, where he is remembered mainly for his grim dedication to study and his lively curiosity about the intricacies of bureaucracy and the ploys of power politics. After graduating in 1956 with a B.A. degree and membership in Phi Beta Kappa, he went on to law school at the University of Puerto Rico, where he graduated first in his class with an LL.B. degree in 1959. As he had done earlier at Johns Hopkins, Hernández Colón completely immersed himself in his studies at the University of Puerto Rico.


RAFAEL HERNÁNDEZ COLÓN

While an undergraduate at Johns Hopkins, Hernández Colón had submitted a thesis on the political ties between Puerto Rico and the United States. Continuing to mull over the subject after his graduation, he expanded the thesis while a law student at the University of Puerto Rico and sent the finished product to Luis Muñoz Marín, who was then the Governor of Puerto Rico. Muñoz Marín was so impressed with the thesis that he had it printed and distributed to libraries throughout the United States.

After graduating from the law school of the University of Puerto Rico, Hernández Colón began to practise law in Ponce. Continuing his interest in politics, he joined the Popular Democratic party, which Muñoz Marín had directed ever since its beginnings in the mid-1930's. Appointed a member of the Public Service Commission, a part-time honorary position, in 1960 by Muñoz Marín, Hernández Colón urged the Puerto Rico Telephone Company, an affiliate of the International Telephone and Telegraph Corporation, to expand its services and to remedy what he considered to be its gross deficiencies. His gratitude for the honor implied by his appointment did not deter him from joining with other young Puerto Ricans in encouraging Muñoz Marín to retire, on the ground that the Popular Democratic Party, in power since 1940, was becoming rigid and fossilized.

From 1962, the year in which he left the Public Service Commission, until 1965, when Governor Roberto Sánchez Vilella made him Attorney General, Hernández-Colón stayed out of government office. He held the post of Attorney General for two years and then established his own law firm, Hernández Colón & Bauza. In 1968 he entered the political race for a Senate seat, although the party under whose banner he ran—the Popular Democratic—was badly rent by internal squabbles that resulted in the defection of Sánchez Vilella from the Popular Democrats to the People's party. His apostasy brought about the defeat of the Popular Democratic party at the polls, where its gubernatorial candidate received only 41 percent of the vote. Sánchez Vilella siphoned off 12 percent of the vote, thus allowing the pro-statehood New Progressive party to win with a plurality of 44 percent.

Although Hernández Colón won his Senate race, his political prospects seemed far from promising. The Popular Democratic party to which he belonged was in disarray. Most observers of the Puerto Rican political scene believed that the Popular Democrats had been permanently routed, and that the commonwealth status they had always championed would sooner or later fade away along with its chief defenders. The new governor, the millionaire industrialist and philanthropist Luis A. Ferré, who had close ties with Republicans on the mainland, favored statehood for Puerto Rico, and although a 1967 plebiscite had overwhelmingly endorsed the commonwealth, he promised a new plebiscite as soon as he could bring the islanders around to his point of view.

Paradoxically, those discouraging circumstances provided a golden opportunity for Hernández Colón. Only thirty-two years old, but helped by the endorsement of Muñoz Marín, he promptly moved into the power vacuum created in the Popular Democratic party by the electoral disaster. The party had retained a majority in the Senate, and he was named its president in early 1969. After being named president of the Popular Democratic party that same year, he set about the tasks of reconstructing it and repaying the party debt of $6,000,000.

As party president, Hernández Colón was the obvious choice for its gubernatorial nomination in 1972. Inevitably his rebuilding of the splintered organization took on the character of a long prologue to his campaign, and, as always, the island's future status was a key issue. Insisting that political and economic ruin would result from either statehood or independence, he advocated commonwealth status, although, if forced to choose between the two, he preferred independence to statehood. Invoking autonomy, Hernández Colón demanded more control over such vital matters as shipping rates from the United States to the island, the granting of radio frequencies in Puerto Rico, and the planning of airline routes between the island and the mainland. He accused the Ferré administration of not doing enough to alleviate such social ills as unemployment (officially set at twelve percent, although probably higher), the housing shortage, inflation, and drug abuse. In 1971 Ferré and Hernández Colón united to negotiate an agreement with the United States Navy, under the terms of which the Navy agreed to diminish its control over Culebra, a tiny island off Puerto Rico's coast that has been used for target practice since World War II.

During the spring and summer months of 1972 the gubernatorial race took on all the Madison Avenue trappings of political campaigns in the United States. The recruitment of media consultants from the mainland and a bombardment of propaganda on radio and television characterized both sides, although the New Progressives allegedly spent fifteen times as much money on the campaign as the Popular Democrats. Governor Luis A. Ferré had two overwhelming advantages: the New Progressives had much more money at their disposal than the Popular Democrats, although Hernández Colón had succeeded in liquidating his party's debt; and Ferré, who harped on his close ties with the Republican administration in Washington, enjoyed the backing of the entire state apparatus. In contrast, Hernández Colón did not exploit his association with such Democratic liberals as Senator Edward M. Kennedy. But with reports of government scandals damaging the New Progressives and the Popular Democrats steadily narrowing the gap, the New York *Times* could report on August 27, 1972 that "Until last week, most political observers felt Mr. Hernández Colón had done an admirable job in what would prove to be a losing cause. Then the San Juan *Star* published a poll . . . that showed the Popular Democrats had a slim 3.1 percent lead over the New Progressives." Three weeks before the election a reporter for the Washington *Post* (October 15, 1972) called the contest "a tossup. . . . The consensus . . . is that the final results will be very close."

The decisive event of the campaign took place in early October, when Luis Muñoz Marín returned to Puerto Rico after two years in Rome, where he had retired to write his memoirs. The beloved former Governor stumped all over the island in favor of his protégé, leading Hernández Colón to predict victory by a margin of from 35,000 to 85,000 votes. The statement was derided by many, but it turned out to be an underestimate. To everyone's astonishment, on November 7, 1972 Hernández Colón won by the landslide margin of 93,000 votes out of 1,500,000 votes cast, and his Popular Democrats took more than two-thirds of the seats in the legislature. After a vacation at the home of Mark Flashman, the owner of the Mount Snow ski complex in Vermont, where he learned how to ski and worked on a book about his years in the Senate, Hernández Colón was sworn in as Governor on January 2, 1973. It was hardly a day of jubilation in Puerto Rico, however, for while the new Governor was being sworn in on the steps of the Capitol building, a Coast Guard cutter offshore was searching for traces of the downed plane in which Roberto Clemente had recently died while on a mission of mercy to earthquake-stricken Managua, Nicaragua. In addressing the muted crowd, Hernández Colón said: "I ask you all once more—help me. Give me your hands. I cannot do it alone. . . . The era of Good Hope begins today."

He obviously needed all the help that he could get. Apart from his desire for greater Puerto Rican autonomy within the commonwealth framework, involving delicate negotiations with the United States, the Governor confronted a bleak economic situation. Trouble in the tourism and sugar industries had forced the state to bail out some hotels and mills, and some American manufacturing plants on the island were also closing, hard hit by spiraling wage increases and declining orders. The persistent problems of inflation, housing, and unequal distribution of wealth seemed as untractable as ever. Wasting no time in taking the initiative, Hernández Colón appointed a Cabinet of young men and women, including some former Ferré aides. In an effort to eliminate tax evasion and increase available state funds, he asked for sweeping tax reform. He moved towards a universal health system for Puerto Rico and reforms in its clumsy electoral law. His Secretary of Labor announced that the government would try to gain authority over immigration to Puerto Rico, which is now controlled by the United States Congress.

During his rapid climb up the political ladder, Rafael Hernández Colón has discarded his unbending and scholarly manner and become much more sociable. "The Governor-elect still chooses his words with care," reported a New York *Times* profile writer on January 2, 1973, "but he is more easy-going than he was two years ago when he would ponder long over each question. Now he seems to enjoy the give-and-take of news conferences. . . . He is frequently seen in an Old San Juan night spot in fun-filled conversation with show business personalities, artists and writers." His bronzed good looks certainly helped him in the campaign, as did his attractive and socially prominent wife, the former Lila Mayoral Wirshing, whom he married on October 24, 1959. They have four children, three boys and a girl. Hernández Colón's religious affiliation is Roman Catholic, and his political ideas are slightly to the left of center. He has said, as quoted by the New York *Post* (May 8, 1971), that "Socialism is not a word to be used. It is a thing to do." The cornerstone of his program continues to be his belief in the efficacy of Puerto Rico's commonwealth status. "The statehooders want stability and the *independistas* want dignity," he says. "If we can convince them that we offer both, then the consensus is achieved."

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HERZBERG, GERHARD

Dec. 25, 1904- Canadian physicist
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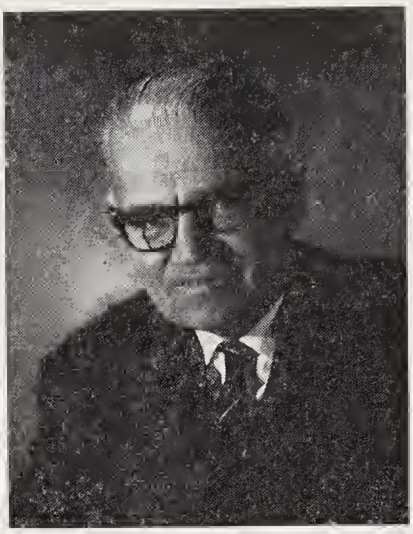

GERHARD HERZBERG

Of invaluable, far-reaching, and dramatic implications for astrophysics and other scientific disciplines, but especially for chemistry, the pioneering work in spectroscopy of the physicist Dr. Gerhard Herzberg earned for him the 1971 Nobel Prize for Chemistry. The German-born Canadian citizen is regarded as the founding father of molecular spectroscopy, the science that by measuring the light emitted or absorbed by molecules provides precise information on molecular energies, rotations, vibrations, and electronic structure. Since 1948 Herzberg has been associated with the National Research Council of Canada in Ottawa, where he established a laboratory that the Swedish Royal Academy of Science, which awarded him the Nobel Prize, acknowledged as "the foremost center for molecular spectroscopy in the world."

Gerhard Herzberg was born in Hamburg, Germany on December 25, 1904 to Albin and Ella (Biber) Herzberg. He acquired his early education in Hamburg and then enrolled in the Darmstadt Institute of Technology, where he obtained his Doctor of Engineering degree in 1928. For his postdoctorate work he attended the University of Göttingen in 1928-29 and Bristol University in England in 1929-30. Having early singled out spectroscopy as his principal interest, by 1929 Herzberg had published close to twenty scientific papers, many of them dealing with spectrography and probing some of the major scientific problems of his day. Among the problems he investigated was the structure of the atom's nucleus. Through spectroscopic analysis of nitrogen, he and a colleague showed that the nucleus of that atom differed greatly from the model most scientists accepted at the time, a revelation reported in a paper published in 1929. Their work stimulated a search for an improved model of the atom's nucleus, which ended with the discovery that neutrons, as well as protons, compose the nucleus.

From 1930 to 1935 Herzberg held the post of lecturer and senior assistant in physics at the Darmstadt Institute of Technology. Here he pushed back the frontiers of spectroscopic analysis further, developing his skill with instruments and interpretation of spectral lines. One of his discoveries made at Darmstadt was that molecular oxygen has special spectral lines never before observed, a finding useful in analyzing the upper atmosphere. Today those spectral lines are called the "Herzberg Bands" in honor of their discoverer. At Darmstadt Institute of Technology he became recognized as one of the experts in the fast-growing science of spectroscopy, especially in the exploration of atomic and molecular structure.

The spectroscope, the scientific tool Herzberg used in his investigation, separates radiant energy into its component parts, just as a glass prism separates white light into different colors. Under most circumstances all atoms and molecules release radiant energy, which when passed through the spectroscope appears as lines or bands. Each kind of atom and molecule has different, identifying characteristics, and their spectral lines vary accordingly. By studying the thickness, placement, intensity, and other features of the spectral lines, experts are able to uncover a great deal of information about the atom or molecule under investigation, including details of its structure. Furthermore, the capacity of atoms and molecules to absorb radiant energy under specific conditions is indicated by the absence of spectral lines where they would ordinarily appear, a fact that is of as much significance for analysis as the presence of such lines.

When Herzberg began his work, spectroscopy was in a primitive state. Scientific ability to obtain spectral data at that time, compared to now, was poor, and the ability to interpret from spectral lines information about atoms and molecules was even weaker. At Darmstadt, Herzberg devoted much of his energy to perfecting interpretive techniques of spectroscopy, besides carrying out his regular duties, and published no less than thirty papers about spectroscopy or related fields, a sizable output for even a well-established scientist. Forced by the Nazi policy of persecution of Jews to abandon his work in Germany, Herzberg found refuge in 1935 at the University of Saskatchewan in Canada as a Carnegie guest professor. He was later appointed a research professor in physics, a post he held until 1945.

Conditions at that time at the University of Saskatchewan were unpromising for a scholar of Herzberg's specialization. The university had no suitable research equipment, few funds to buy it with, and no advanced students in physics to use it. Despite those handicaps, Herzberg established a spectroscopy laboratory for graduate research, greatly strengthening the university's physics and chemistry programs. He and coworkers were able to make important contributions to interpreting the spectral lines of certain stars and comets, besides investigating structure of atoms and molecules. As an alien, Herzberg was permitted to make only a limited contribution to Canada's wartime research program. He turned his attention to reviewing and evaluating the results of earlier work, on which at Saskatchewan he based definitive books on the spectra of diatomic molecules and polyatomic molecules.

The interest in spectral analysis of stars and comets that Herzberg developed while at the University of Saskatchewan led to his being offered and to his accepting a position as professor of spectroscopy at Yerkes Observatory of the University of Chicago in 1945. During his three years at Yerkes Observatory he supervised the construction of newly designed spectroscopic equipment that enabled him to make formerly impossible observations and interpretations of spectral lines of stars, comets, and planets. He originated new observational methods, using the infrared part of the light spectrum, which although invisible to the naked eye falls just below the red band when light is separated into its rainbow colors by a prism. His improved techniques allowed Herzberg to study the atmosphere of many planets in earth's solar system. From those studies he showed that the element hydrogen is a component of some planetary atmospheres, a fact of importance to astronomers. Herzberg has continued work in spectroscopic analysis of the heavens throughout his career and has demonstrated that a rare form of carbon is a component of some comets, as well as showing through his interpretation of spectral lines from earth's night atmosphere the many changes it undergoes when no longer stimulated by sunlight. His findings are as important to meteorologists as to astronomers.

In 1948 Herzberg returned to Canada as principal research officer in the Division of Physics of the National Research Council in Ottawa. The following year, after setting up a research laboratory in spectroscopy, he became the director of the Division of Physics; in 1955 he was named director of the Division of Pure Physics; and since 1969 he has held the title of distinguished research scientist of the Division of Physics. At his Ottawa laboratory he concentrated on uncovering the geometric structure of various molecules to reveal their characteristics under different physical conditions. Among his achievements was unraveling the geometric structure of carbon dioxide, acetylene, hydrogen cyanide, and molecular oxygen (a variety in which two or more atoms of oxygen have joined together), which in turn gave chemists a clearer view of how those molecules behave and combine with other atoms or molecules. In addition, Herzberg discovered several new molecules, such as phosphorous nitride and phosphorous carbide.

Of particular value has been Herzberg's work with free radicals, molecular fragments with free electrons. Free radicals govern many important chemical reactions, and a knowledge of their properties has enormous usefulness in chemistry, biology, and other sciences. Among the free radicals that Herzberg geometrically mapped were two that he had pursued over a course of fifteen years: methyl and methylene. Those short-lived free radicals had been postulated by chemists as intermediates in many chemical reactions. Because they are building blocks for many larger molecules, their structures are of great theoretical interest. However, no definite proof of their existence could be found. In 1956 Herzberg discovered the spectrum of methyl, using innovative laboratory techniques. From analysis of that spectrum, he showed that methyl was a flat molecule, with atoms existing in one plane, an arrangement that chemical analysis could not reveal. Shortly afterward he found the free radical methylene and also discovered that it has two geometric states. Methylene, he found, exists in one plane, just as methyl. When stimulated to a higher energy state, however, the methylene molecule bends, changing its geometric structure, an action not predicted by any known theory.

Besides having published over 200 scientific papers, Herzberg is the author of five books. *Atomic Spectra and Atomic Structure* (Prentice-Hall, 1937) sums up his early exploration in the structure of single atoms. His primary study, a monumental basic reference work in the field of spectroscopic interpretation of molecular structure, is a trilogy documented by work spanning a period of about thirty years. The subtitles of the three volumes of *Molecular Spectra and Molecular Structure* are *Spectra of Diatomic Molecules* (Prentice-Hall, 1939; Van Nostrand, 1950); *Infrared and Raman Spectra of Polyatomic Molecules* (Van Nostrand, 1945); *Electronic Spectra and Electronic Structure of Polyatomic Molecules* (Van Nostrand, 1966). A more recent book, in which he deals with his investigation of free radicals, is *The Spectra and Structure of Simple Free Radicals: An Introduction to Molecular Spectroscopy* (Cornell Univ. Press, 1971).

The importance of Herzberg's work in free radicals was given particular mention in the Swedish Royal Academy of Sciences' announcement of Herzberg as winner of the Nobel Prize in Chemistry. When Herzberg received news of his winning the award in early November 1971, he was in Russia, taking part in a Canadian-Soviet scientific exchange program. He would probably have preferred the award in physics, won that year by Dennis Gabor, but he told reporters, "Well, I was brought up as a physicist, but my recent work, for example, on free radicals and molecules, has been, in a way, more appreciated by chemists." Herzberg is the first Canadian to win a Nobel award in either chemistry or physics. The monetary value of the prize in 1971 was $88,000.

Winning the Nobel Prize added enormous prestige to Dr. Herzberg's longstanding crusade in defense of scientific inquiry unburdened by restrictions, qualifications, or obligations imposed by any group but scientists themselves. He has insisted upon a clear distinction between pure science, in which revealing mysteries about the universe is an end in itself, and technology, in which discoveries made by scientists are applied to human welfare. The former, he has argued, is the purview of scientists, the latter of politicians. He has staunchly opposed what he considers bureaucratic interference with free scientific exploration by politicians and committees of nonscientists. Among the trends he has deplored is the emphasis that applied science receives in a technology-oriented society at the expense of pure research, maintaining that mission-oriented research will lead only to mediocrity.

In addition to the Nobel Prize, Herzberg has received in recognition of his scientific achievements the Henry Marshall Tory Medal of the Royal Society of Canada (1953), the Gold Medal of the Canadian Association of Physicists (1957), the Frederic Ives Medal of the Optical Society of America (1964), the Willard Gibbs Medal of the American Chemical Society (1969), the Royal Medal of the Royal Society of London (1971), the Linus Pauling Medal from the American Chemical Society, and many other awards. He holds a score of honorary degrees and is an honorary member or fellow of several prominent organizations, including the Hungarian Academy of Sciences (1964), the American Academy of Arts and Sciences (1965), and the Royal Irish Academy (1970). Among his many professional societies are the Canadian Association of Physicists, of which he was president from 1956 to 1957; the Royal Society of Canada, of which he was president in 1966-67; and the International Union of Pure and Applied Physics.

Dr. Gerhard Herzberg became a naturalized Canadian citizen in 1945. In Germany on December 29, 1929 he had married Luise H. Oettinger. His wife, also a physicist, died in 1971, some months before the Nobel Prize announcement. Herzberg is the father of two children, Paul Albin Herzberg, who teaches psychology at York University in Downsview, Ontario, and Agnes Margaret Herzberg, who teaches mathematics at Imperial College of Science and Technology in London, England. He neither smokes nor drinks and is a vegetarian. Fond of music, he sings in an excellent bass-baritone voice. Another of his recreations is mountain climbing.

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HILL, GRAHAM

Feb. 15, 1929- Auto racer
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Among the outstanding veterans of the world's fastest and most hazardous sport is Graham Hill of Great Britain, winner of the international auto racing championship in 1962 and 1968, the European championship in 1962 and 1963, the Indianapolis 500 in 1966, and the Twenty-four Hours of Le Mans in 1972. Hill, formerly a mem-

GRAHAM HILL

ber of Team Lotus, is now burning up the Grand Prix circuits in his own Embassy-Ford Shadow, sponsored by W.D. & H.O. Wills Limited, manufacturers of Embassy cigarettes. "Good Olde Graham Hill, O.B.E., is as beloved by the English as, oh, say the Beefeaters at the Tower," ran the caption under a photograph of his new car in *Competition Press and Autoweek* (May 19, 1973). "So there was much ado when Graham announced that he had landed Britain's largest tobacco manufacturer."

Since 1946 international automotive sport has been under the regulation of the Fédération Internationale de l'Automobile (FIA), which, through its Commission Sportive Internationale (CSI), classifies, defines, and specifies, according to engine size and weight, the "formulas" of racing cars, from Formula 3 touring cars to the powerful Formula 1's, the low-slung, streamlined one-seaters made especially for the fast track. Every year the FIA draws up a list of Grand Prix races—in 1973 there are fifteen, in as many countries—for the International Championship of Drivers. The qualifying events are open to Formula 1 cars exclusively, unless the CSI grants explicit waivers for Formula 2's. In each *grande épreuve* points are awarded to the drivers finishing first through sixth, and the driver with the most points for the season in his six best finishes wins the world title. Starting and prize monies for each competition, running into the thousands and tens of thousands of dollars, are split between the sponsoring company and the driver.

Norman Graham Hill was born on February 15, 1929 in Hampstead, borough of Camden, London, England, and with his younger brother, Brian, he grew up in Hendon, borough of Barnet, on the other side of Hampstead Heath. His father, Norman Hill, whose business was on the London Stock Exchange, did not know how to drive a motor car and had no desire to learn. His mother, Constance Hill, drove, but the family had no automobile and during his entire childhood Hill rode in a car only once. In his autobiography, *Life at the Limit* (Coward McCann, 1970), he says that he inherited "determination" from his mother and an "easygoing" temperament and a "sense of humor" from his father.

In Hendon, Hill attended the Algernon Road School and Hendon Technical College, played drums in the Boy Scout band, and—although his family was not church-going—was an acolyte at St. Mary's Church. In schoolboy sports involving fleetness of foot he was, as he recalls in his autobiography, "always last." But he was good at the javelin and discus and fairly competent as a goalie and wicket keeper because, as if in compensation for his lack of speed, he had "good anticipation," which, as he observes, is "vital" in motoring and motor racing. Later, when he was in his early twenties, his sport was rowing, and on one occasion he stroked the London Rowing Club 1st Eight in the Grand Challenge Cup at the Henley Regatta. "It's significant, I think, that in both the sports in which I've excelled I have been sitting down. I am one of the world's worst runners."

Mechanically inclined, Hill at age sixteen went from Hendon Technical College into apprenticeship to S. Smith & Sons Limited, manufacturers of watches, clocks, and instruments, in Cricklewood, borough of Brent, London. After receiving a solid basic training in engineering practice at the company's school, he served in the Royal Navy for two years (1950-52) as an engine room artificer and then worked in the development department at Smith's, chiefly on two projects, a flame heater for buses and a magnetic clutch. He found the work "quite interesting" but not what he "really . . . wanted to do." "I still didn't know what I wanted to do with my life. . . ," he writes in his autobiography. "Although . . . all my training was meant to prepare me for a life as a captain of industry, I never really felt that that was what I was going to be."

During his apprenticeship at Smith's, Hill, who until then owned only bicycles, began riding motorcycles. His limp and chronic back trouble date from a motorcycle accident in which he was injured at the age of twenty. When he was twenty-three he purchased his first automobile, a 1934 Morris 8 Tourer, and, without instruction or previous experience in driving, he drove the car from the place of purchase—"rather zigzag," as he recalls—across crowded London to his home. At that point in his life, as he recalls, he still "didn't know that motor racing existed." A few months later, in the autumn of 1953, a fellow worker at Smith's threw a magazine across the desk to him, saying, "You ought to do this!" in reference to an advertisement in which the Universal Motor Racing Club, a race driving school at Brands Hatch, offered drives in a Formula 3 car for five shillings per lap. Because "it seemed like a fun thing to do," Hill went to Brands Hatch the following afternoon and drove four laps in a Formula 3 Cooper powered by a 500 c.c. JAP motorcycle engine, the first racing car he had ever seen. "I was bitten by the bug there and then . . . ," he remembers. "I didn't see myself as a future champion, but . . . the next step was to drive . . . in a race, and I had to find a way of doing it."

The "way" was to work gratis as a racing car mechanic. He spent his spare time doing exactly that at the Universal Motor Racing Club for several months, until the club went out of business, in December 1953. Early in 1954 he quit Smith's to work full-time without pay in Westerham, Kent for a Mr. Weller, the owner of two Formula 3 cars, a Cooper and a Kieft, which constituted the embryo of what was to become the Premier Motor Racing Club. Unable to ask money of his father (who thought he was still working at Smith's), he went on the unemployment dole to obtain bus fare for the daily round trip between London and Westerham. As Weller promised, his long hours of free toil were rewarded with the opportunity to drive in a race, at Brands Hatch on April 27, 1954. Driving the Mark 4 Cooper-JAP, he finished fourth in that race, which was his first not only as a participant but even as a spectator. Later, racing for the second time, in the Kieft, he had to leave the track when the car's camshaft slipped.

At Brands Hatch, Hill met Colin Chapman, who was then in the process of founding Lotus Cars Limited, now a publicly owned group of companies producing about 100 cars a week. Working for a pound a day in Chapman's infant "works" (then a stable in Hornsey, North London), Hill gradually met the men who were racing Lotuses at the time, and as a freelance mechanic he gathered experience with some of them, going to his first race abroad (in France) with Dick Steed, for example, and to his first big-time race (at Messina, Sicily) with Danny Margulies. While with Margulies, he took over the cockpit of the older driver's C-type car twice.

After Graham and Bette Hill were married, in the summer of 1955, Mrs. Hill continued working as a secretary, but her wage of five pounds per week was far below the income necessary for supporting a household. Hill took a full-time, nine-pound-a-week job with the fast-growing Lotus company, converting transmissions to racing specification and modifying engines to fit into the Lotus chassis. Jealous of his value as a mechanic, Colin Chapman was reluctant to let him compete in Lotuses, so, in his spare time, beginning early in 1957, Hill raced for rich, non-driving owners and earned prize shares as high as 125 pounds. In August 1957 he went over to the Cooper Car Company as a works driver, but as soon as he had done so, Chapman implored him to return to Lotus—as a works driver. Hill agreed, and finished the 1957 season racing for Lotus.

When the Esso fuel company offered him a retainer of 1,000 pounds for the 1958 season, Hill accepted the "unbelievable" sum with "delight" and went out and bought his first new car, an Austin A35. Before the 1958 season he, Len Adams, John Sprinzel, and George Hulbert rented a mews garage in Golders Green and set up Speedwell Conversions, a company that converted Austin A35 and Morris Minors into racing vehicles. Hill raced the Speedwell A35 in the Silverstone May Meeting and other such events.

As a member of Team Lotus, a Grand Prix competitor, Hill automatically became a world championship driver. In his first two full years of Grand Prix racing, plagued by endless mechanical difficulties, he finished only once and scored just two points. Moving from Lotus Cars Limited to British Racing Motors did not immediately change his luck. In 1960 he failed to accumulate any points, and in 1961 he did only slightly better, finishing fifth in the United States Grand Prix and sixth in the French.

Hill finally hit his stride in 1962, when he took the world title by winning the Dutch, German, Italian, and South African Grand Prix and finishing second in the Belgian and United States races and fourth in the British. He was runner-up to Jim Clark for the title in 1963, to John Surtees in 1964, and to Jim Clark again in 1965.

Meanwhile, Hill was filling the gaps in the Grand Prix—which he regards as "the ultimate ... the most difficult form of racing and the most satisfying at which to succeed"—with other races. In 1963 he and Pedro Rodriguez finished third in a Ferrari at Sebring and he and Richie Ginther won a *hors de concours* prize for driving the first gas-turbine car at Le Mans. In both 1963 and 1964 he won the Royal Auto Club's Tourist Trophy, and in 1964 he and Joe Bonnier won at Rheims and placed second at Le Mans. At the beginning of the Indianapolis 500 in May 1966 eleven cars were destroyed or totally impaired in a colossal accident. Hill, driving a Lola Ford for John Mecom of Houston, Texas, survived the accident and, after the race was restarted, went on to win over Jim Clark, who was driving a Lotus.

Scoring only in the New Zealand and Australian Grand Prix, Hill was fifth in international championship rankings in 1966. "From a Formula 1 point of view," he later observed, "it was a lousy year altogether, mainly attributable to the fact that there had been the change in the Formula [a more powerful engine was permitted], and BRM were just not ready for it." In November 1966 Hill left British Racing Motors and returned to Team Lotus.

Driving with Team Lotus in 1967, Hill again scored points in only two Grand Prix, Monte Carlo (Monaco) and Watkins Glen (New York, United States) and ended in sixth place, and in the Indianapolis 500 that year his engine blew up. Aside from the death of his friend Jim Clark in a track accident, 1968 was a happier year for Hill. In January he had his first Grand Prix victory in three years, in Spain, and that was followed by another win, three second-place finishes, and one fourth-place. He won his second world championship and also was awarded the Order of the British Empire.

In May 1969, when he won the Monaco Grand Prix for the fifth time, Hill ranked second in world championship scoring, with fifteen points. But mechanical difficulties pursued him for the rest of the season, and at Watkins Glen on October 5 the right rear tire of his 49B blew out, sending the car spinning out of control. As it hit a bank, Hill was catapulted out. He suffered a broken right knee, a dislocated left knee, and torn ligaments.

After months in hospital and wheelchair, Hill confounded pessimistic observers, who had written finis to his career, by coming back to win the European Formula 2 trophy race in April 1971 and, with Henri Pescarolo, the Twenty-Four Hours of Le Mans a year later. Jo Bonnier, president of the Grand Prix Drivers Association, was killed in that Le Mans race. Hill, then first vice-president of the association, has since become president. According to the report in *Competition Press & Autoweek*, "Hill is shopping for a second driver for his Embassy team for 1974. Two rumors: Hill won't accept anyone who can beat him; the second driver will probably have to bring $65-75,000 worth of sponsorship with him."

Hill and his wife of twelve years live with their children, Brigitte, Damon, and Samantha, in Mill Hill, northwest London, and the *FIA Yearbook of Automotive Sport* (1973) gives a Kent business address for Hill. His clubs are the British Racing Drivers and the London Rowing. In addition to rowing, his recreations include golf, water skiing, photography, and shooting. He also likes gambling, but his wagers are moderate

Graham Hill is six feet tall, weighs 180 pounds, and has darkish blond hair, which he combs back and wears fairly long. "When he is wearing racing goggles and a helmet," Donald Grey wrote in the Toronto *Globe and Mail Magazine* (November 17, 1962), "his hawk-like nose and military mustache give him a somewhat fierce, determined appearance." According to a "Man in the News" profile in the New York *Times* (May 31, 1966), Hill is "bandy-legged" and his "wry and dry" humor is "even more pointed because of his very correct, very British accent." The *Times* reporter went on: "Hill's striking features immediately call attention to him, yet he has remained amiable and, on occasion, makes himself the butt of his own joke." Others have observed that he is an intense perfectionist, and Hill has described himself as "a traditionalist at heart."

By auto racing standards, Hill is a painstaking, careful driver. "Fellow drivers consider him to be more workmanlike than inspired behind the wheel . . . ," Donald Grey reported in his *Globe and Mail Magazine* article. "He drives in a businesslike manner, resembling the style of the taciturn Australian Jack Brabham . . . rather than that of the natural, occasionally flamboyant Stirling Moss." The *Times* writer described him as driving with "measured, calm detachment . . . working hard, staying out of trouble, taking minimum risks at a steady speed," and Hill, who confesses that he experiences salutary fear on the track, has asserted, "Fearless drivers are a menace."

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HOLTZMAN, ELIZABETH

Aug. 11, 1941- United States Representative from New York; lawyer
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In the 1972 Congressional elections, Elizabeth Holtzman, a relative newcomer to politics, defeated octogenarian Emanuel Celler, a New York State and national Democratic leader who had represented Brooklyn's Sixteenth Congressional District for half a century. She thus became, at thirty-one, the youngest woman ever elected to Congress. Committed to liberal social legislation and to the end of all United States involvement in the war in Southeast Asia, Miss Holtzman, in April 1973, filed suit against American participation in the intensified air war in Cambodia and obtained a precedent-setting decision from a United States District Court, which ruled that American military activity in Cambodia was unauthorized and unconstitutional. Although the decision was later reversed by a United States Court of Appeals, and the American bombing continued up to the August 15, 1973 deadline imposed by Congress, Representative Holtzman announced her intention to press the case before the Supreme Court to settle definitively the question of a President's authority to wage war without Congressional approval.

The daughter of Russian-born Sidney and Filia Holtzman, Elizabeth Holtzman was born in Brooklyn, New York on August 11, 1941, about one half-hour after her twin brother, Robert. The Holtzmans are a family of achievers. Miss Holtzman's father is a lawyer; her mother heads the Russian department at Hunter College; and Robert, her only sibling, is a resident in neurosurgery at Columbia-Presbyterian Hospital. Growing up in Brooklyn, she attended Public School 153, Brooklyn Ethical Culture School, and Abraham Lincoln High School where she entered her first political contest, running in tandem with her brother for, respectively, vice president and president of the student government. Campaigning under the slogan "Win With the Twins," the Holtzmans won handily.

After graduating from high school, Miss Holtzman attended Radcliffe College, majoring in American history and American literature. On taking her bachelors degree, *magna cum laude*, in 1962, she enrolled at Harvard Law School, one of fifteen women in a class of 500 men. While a law student, she spent several months in Albany, Georgia, working with a civil rights lawyer. In 1965 she received her law degree and, after admission to the New York State bar, joined the staff of Wachtell, Lipton, Rosen & Katz, a small Manhattan law firm, as a litigating lawyer.

Two years later, New York City Mayor John V. Lindsay, acting on the advice of some of her law school colleagues, asked Miss Holtzman to become a mayoral assistant. She held that post until 1970, serving as the liaison representative between Mayor Lindsay's office and the Department of Parks, Recreation, and Cultural Affairs. Miss Holtzman determinedly campaigned for New York City's beleagured public libraries and secured protective rubber padding for the city's playgrounds. Despite her successes, she objected to the tangles of bureaucratic red tape that delayed or prevented the implementation of necessary public programs. "The bureaucracy was all screwed up," she told Joyce Purnick for a New York *Post* profile (June 24, 1972). "The agencies just weren't responding to the public needs." Her indignation at the failure of the political process to respond to human needs prompted Miss Holtzman to run for public office. In 1970 she was elected Democratic State committee-woman, representing the Flatbush district, after having successfully filed suit against a New York state election law giving incumbents the top line on the ballot for legislative, district leadership, and other posts.

As a Democratic party official, Miss Holtzman became increasingly aware of Representative Emanuel Celler's apparent disregard for his constituents. Disturbed by his unavailability and by his Congressional attendance record—the "second worst . . . of any New York City Congressman," Miss Holtzman scrutinized his voting record. According to her count, Celler consistently voted against those programs she considered vital to the people of New York's Sixteenth Congressional District, including the cost of living increases added to Social Security benefits, the equal rights amendment to the Constitution, and a dozen major aid to education bills. Her disaffection with the incumbent Congressman eventually drew her into the 1972 Congressional race. "I've had some experience in fighting bureaucrats," she explained to Sylvia Carter in an interview for *Newsday* (June 28, 1972). "I know the problems of the district, and I had the opportunity to . . . represent the voters of the district."

To conduct her campaign, Elizabeth Holtzman resigned from the law firm of Weiss, Rifkind, Wharton & Garrison which she had joined in 1970, affirming her intention of maintaining a politically independent profile after her election. Holding a Congressional seat is a full-time job, she contended, adding, as quoted in the New York *Post* (June 24, 1972), that a Congressman with private clients "raises the automatic question of conflict of interest. . . . Also you're paid a salary—$42,500—and that's certainly enough for me." With the support of friends, college volunteers, and her family, Miss Holtzman opened her campaign headquarters in a storefront on Brooklyn's East Flatbush Avenue and on March 28, 1972 formally declared her candidacy for the Democratic nomination as United States Representative from the Sixteenth Congressional District. At a press conference announcing her decision, she sounded the "time for a change" theme of her campaign, which she borrowed from opponent Emanuel Celler's first Congressional election campaign in 1922.

In a prepared statement for reporters she denounced Celler's resistance to the equal rights amendment, his hawkish stance on the Vietnam war, his endorsement of costly space exploration programs, his enthusiastic support of the Congressional seniority system, and his "consistent" opposition to consumer protection, environmental, and educational bills. Charging that Congressman Celler had disregarded opportunities to funnel available federal money into Brooklyn public improvement projects and had failed to introduce legislation that would directly benefit his urban constituents, Miss Holtzman accused the incumbent of representing special interest groups. As an example, she cited his consistent approval of certain government projects, including the controversial antiballistic missile defense system, that would benefit Fischbach & Moore, a New York-based engineering firm in which Celler owned stock. Denying the special interest charge, Celler defended his record. He cited his authorship of some 400 bills, including civil rights, gun control, and anti-crime legislation, his fight against the impeachment of liberal Supreme Court Justice William O. Douglas, and his success in obtaining improved street lighting for his district.

ELIZABETH HOLTZMAN

Celler, who favored Senator Edmund S. Muskie for the Democratic Presidential nomination, was endorsed by the Liberal party and supported by the Brooklyn Democratic machine. Having faced only one other primary fight during his fifty years in office, the veteran and complacent campaigner refused to regard the unknown Miss Holtzman's candidacy as a serious challenge. In keeping with his assessment of her chances as a political "nonentity," Celler kept his primary campaign low-keyed, relying on direct mail promotional literature, posters, and a handful of weekend appearances at local Democratic party rallies, synagogues, and neighborhood get-togethers. Miss Holtzman, who preferred Senator George S. McGovern, was backed by reform Democratic clubs, by the local Kings County affiliate of the New Democratic Coalition and, although she steadfastly refused to emphasize women's liberation in her campaign, by women's groups. In contrast to Celler's easy-going approach to politicking, Miss Holtzman's volunteers canvassed local neighborhoods, while the candidate herself toured subways, supermarkets, shopping centers, and bus stops, personally contacting as many people as possible.

Her energetic campaign paid off on June 20, 1972, when, with a total of 15,557 votes, she defeated Celler, who compiled a 14,995 vote total. Robert O'Donnell, a third candidate who never figured seriously in the primary race, trailed far behind with 4,433 votes. Surprised by the outcome of the election, political observers attributed Miss Holtzman's victory to a number of factors: her youthful vigor, in marked contrast to Celler's age; her clear identification with Senator McGovern's aggressive Presidential campaign; the "siphon effect" of O'Donnell's cadidacy, attracting conservative votes from Celler; the "anti" faction's political edge over the opposition in a low-turnout election; and the conflict-of-interest charges leveled at Celler by Miss Holtzman and by syndicated columnist Jack Anderson. "We made a point in this campaign," the victorious candidate told her cheering supporters on election night. "The political pros tend to underestimate the people and we proved them wrong. The people are very concerned about having youthful, vigorous representation—and now the machine knows it." Her successful primary campaign cost less than half the estimated $100,000. "Shoe leather is cheaper than television spots," she explained in a post-election interview with a reporter for the *Christian Science Monitor* (August 2, 1973).

In the Sixteenth Congressional District, which is predominantly liberal, Jewish, and middle-class, the Democratic candidate is almost always assured election. When Elizabeth Holtzman's most serious challenger, Emanuel Celler, who was then running on the Liberal party ticket, withdrew from the race in September 1973, she began making preparations to assume the House seat. To staff her Washington and Brooklyn administrative offices, she ignored party regulars and selected people from outside the party organization. She intended to publish her financial records regularly and proposed introducing conflict-of-interest legislation to restrict the private activities and affiliations of Congressmen. Recognizing the country's prevailing mood of alienation, Miss Holtzman told a luncheon meeting at the Overseas Press Club in New York City on October 18, 1972 that the public regarded "political leaders not with respect or even the tolerance of an earlier age, but with a skepticism bordering on open hostility. . . . The voter," she concluded, "feels the system is rigged against him." Determined to instill confidence in the voters, she promised her Brooklyn constituents that she would maintain regular hours at her local district office.

On November 7, 1972 she easily defeated her Republican opponent, Nicholas R. Macchio Jr., polling 96,984 votes to his 33,828. After taking office on January 3, 1973, she immediately established a program allotting Tuesday through Thursday to Washington activities, and Mondays, Fridays, and Sunday afternoons to her Brooklyn office. Assigned to the House Judiciary Committee, Miss Holtzman introduced legislation requiring immediate Congressional action on the Supreme Court's proposed new rules of evidence for federal courts that were scheduled to take effect on July 1, 1973. A member of the special House judiciary subcommittee conducting hearings on the new rules, the freshman Congresswoman charged that the code, which, in effect, invalidated existing state laws of evidence, including newsmen's shield laws, had been drafted according to the Justice Department's specifications for the secrecy of "official information." In her maiden speech before the House, Miss Holtzman argued: "The proposed rules of evidence do not deal with abstruse legal technicalities. . . . They seek to resolve social issues over which there is now vast national debate: executive secrecy, the newsman's privilege, and individual privacy." Her bill, making the code subject to Congressional approval, passed the House on March 14, 1973 by a 399-1 vote and was later accepted by the Senate. On April 1, 1973 President Richard M. Nixon signed Miss Holtzman's bill into law.

Among the other legislation sponsored or cosponsored by Miss Holtzman during the first session of the Ninety-third Congress were bills relating to women's rights, federal aid for low-income housing, federal assistance for local law enforcement, and food stamp eligibility for Social Security recipients. She has a decidedly liberal voting record, having approved the wage-price controls extension, the authorization of federal grants for local emergency medical facilities, the transfer of money from the Highway Trust Fund to mass transit, and a number of environmental protection bills. Congress has, however, disappointed her. "Instead of starting programs we're fighting a President who is taking what we already had," she complained to Kathy Larkin in an interview for a New York *Sunday News* profile (May 13, 1973). "He's emasculated HEW's day-care and family planning programs, tried to eliminate OEO, . . . refused to spend money we've allocated for housing and water pollution. And Congress isn't equipped to deal with him. We need tools, staff, and computers to present him with another yearly budget—ours."

Long an opponent of the war in Southeast Asia, Representative Holtzman voted against the War Powers Bill of 1973 that forbade the expenditure of public funds to continue the American bombing of Cambodia beyond August 15, 1973. She argued that the "actual effect [of the bill] would be to sanction for 123 days combat operations initiated solely by the President." Two months earlier, in April 1973, she had originated a court action to stop the bombing. She was joined in her suit by three Air Force B-52 crewmen in May and by another in July. Represented by Burt Neuborne, the assistant legal director of the American Civil Liberties Union, the five plaintiffs took their case to Federal District Judge Orrin G. Judd. On July 25, 1973 Judge Judd enjoined the bombing as unconstitutional, but by staying the injunction until July 27, gave the government an opportunity to appeal the decision. In a statement issued on July 26, Miss Holtzman hailed the "historic and monumental decision" as a reaffirmation of a "basic Constitutional principle: that no American lives can be risked and that no American tax dollars can be expended on a military effort without Congressional approval. . . . In the midst of Presidential claims of almost unlimited power, it serves as a reminder that the Constitution governs all of us."

When the United States Court of Appeals temporarily blocked the injunction pending judicial review, the plaintiffs applied to Supreme Court Justice Thurgood Marshall who, on August 1, declined to rescind the stay, although he agreed that continued American military operations were probably "unconstitutional." On August 4 Justice William O. Douglas ordered the bombing stopped immediately until the case could be reviewed by the full Supreme Court. He was overruled by the other Justices and the bombing continued until the August 15 cutoff date. Writing in the New York *Times* (August 3, 1973), Representative Holtzman urged her colleagues "to reassert the rights and responsibilities of Congress over the warmaking power in accordance with the Constitution," on the ground that "the 123-day limitation on the President's ability to wage war is illusory. It does not consider the fact that in this age of technology the President could launch, without Congressional consent, a nuclear attack that would within hours destroy the earth."

Unostentatiously attractive, Elizabeth Holtzman is five feet three inches tall, and has shoulder-length auburn hair. She wears large-framed tortoiseshell glasses and prefers easy-fitting, tailored dresses in subdued colors. "As a trial lawyer, I was brainwashed against pants," she observed to Kathy Larkin. When relaxing at home, she favors jeans and T-shirts. On weekends the Congresswoman enjoys tennis, horseback riding, and sailing her boat on Peconic Bay, at the eastern end of Long Island. She maintains apartments in Brooklyn and in Washington, D.C. and is as determinedly private about her personal life as she is accessible in her public life. A founder of the Brooklyn Women's Political Caucus, she is a member of the Bar Association of the City of New York, Hadassah, and Phi Beta Kappa. Elizabeth Holtzman was a New York delegate to the 1972 Democratic National Convention, held in Miami Beach, Florida, at which McGovern won the Presidential nomination.

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HORNER, MATINA SOURETIS

July 28, 1939- Psychologist; educator; college president
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Secure in her varied roles as experimental psychologist, professor, researcher, and administrator, as well as wife and mother, Dr. Matina Souretis Horner succeeded Dr. Mary I. Bunting on July 1, 1972 as president of Radcliffe College, the women's undergraduate affiliate of Harvard University. A member of the Harvard faculty since 1969, Dr. Horner has devoted the major part of her professional career to the analysis of achievement motivation among women. Her pioneering studies on that subject led her to the conclusion that many gifted women are deterred from fulfilling their potential by the fear that success, particularly in professions traditionally dominated by men, might result in unpopularity and loss of femininity. That "fear of success," especially prevalent among Radcliffe women, presents a major challenge to President Horner, who believes that it can be eliminated only by systematically breaking down prevailing stereotypes of the successful woman that have been a deterrent to self-actualization.

Dr. Horner was born Matina Souretis on July 28, 1939 in Roxbury, Massachusetts, to Greek parents who decided to remain in the United States after the outbreak of World War II. Encouraged by her father, a professor, she demonstrated her intelligence and ambition even as a child in kindergarten, when she tutored other children in spelling and arithmetic. After graduation from high school, she attended Bryn Mawr College in Pennsylvania, where her interests centered on experimental psychology. In the summer of 1960 she served as research assistant to Dr. D. R. Brown under a grant from the National Institute of Mental Health. After completing a study of need achievement in Greek and Jewish sub-culture groups for her honors thesis, she obtained her B.A. degree *cum laude,* with honors in psychology, in 1961. As a student at Bryn Mawr, Matina Souretis met Joseph L. Horner, who was then studying for an M.Sc. degree. They were married on June 25, 1961, and in the fall of that year they both went on to the University of Michigan for graduate study.

At the University of Michigan, Matina Horner served as research assistant to Dr. John W. Atkinson of the department of psychology from 1961 to 1964 and held a teaching fellowship from 1962 to 1966. After obtaining her M.Sc. degree in 1963, she did dissertation research under a United States Public Health Service predoctoral fellowship, and in 1968 she was awarded her Ph.D. degree. While engaged in follow-up studies originating from her doctoral research, Dr. Horner was a lecturer at the University of Michigan's department of social relations for the 1968-69 academic year.

MATINA SOURETIS HORNER

Embarking on her original research into intelligence, motivation, and achievement as a graduate student in the early 1960's, Matina Horner found that motivation research, most of which had been undertaken by males, paid scant attention to women's motivation toward achievement. An 800-page definitive study of the subject gave only one footnote reference to females. Concentrating her motivation research on women, she was puzzled by the results of tests, according to which data from male subjects fell into a definite pattern, while information from female subjects seemed to be totally lacking in logical consistency. Her male coresearchers in the department of psychology, who were equally confused by the results, reluctantly dismissed the women's data as hopelessly inconsistent. The only consistent factor, the abnormally high anxiety found in most of the women tested, they attributed to fear of being a failure.

Finding this an inadequate explanation, Mrs. Horner investigated further, and reasoned that in many of the female subjects anxiety may have been caused more by the prospect of success than by the fear of failure. Their uncertainty as to what would happen to them if they succeeded seemed to inhibit their ability to achieve. To verify her hypothesis that there was a definite difference between the sexes in motivation toward achievement, Mrs. Horner in 1964 gave a modified series of the Thematic Apperception Test to ninety female students and eighty-eight male students of the university. The males were required to conclude a suggested story about John, a fictitious male medical student who was at the head of his class, and the females were to write the ending of a similar story, but with Anne, a female student, as the subject. While 90 percent of the males tested ended the story with John happy, successful, and prosperous, 65 percent of the females saw Anne's future in negative terms, associating academic excellence in women with lack of femininity, rejection by society, or failure to attain personal fulfillment.

The most striking thing to Mrs. Horner was that fear of success manifested itself primarily among women of high intelligence, coming from backgrounds where achievement was greatly valued. She suspected that about the time those girls were in their junior year in college their parents, who had encouraged them to excel in their studies, suddenly began to urge them to look toward a secure, married life instead of taking the unconventional and precarious course of a professional career. The students, unable to reconcile their ambitions to excel with the view—reinforced by the attitudes of society in general toward women—that if they were too intelligent, too independent, and too ambitious they would be considered too unfeminine to become wives and mothers, developed a high degree of anxiety.

Although some critics of Dr. Horner's work felt that she placed too much emphasis on sex differences, her ideas appealed to intelligent women who found in them an explanation of their own anxiety and confusion. Her pioneering work on "fear of success" among women is now required reading in women's studies courses in many schools and colleges. In addition to her studies in achievement motivation and the psychology of women, Dr. Horner has undertaken research into such subjects as the psychological impact of internalized sex and race role stereotypes; psychological interference with respect to population planning; and situational factors that foster the development and expression of curiosity, as related to learning.

Among Matina Horner's writings are "Achievement Related Motivation and Ability Grouping," a research paper read at a meeting of the Michigan Psychological Association in March 1962, on which she collaborated with Dr. John W. Atkinson and Dr. Patricia A. O'Connor. With the same coauthors she wrote "Motivational Implications of Ability Grouping in Schools," included in J. W. Atkinson, *et al., A Theory of Achievement Motivation* (Wiley, 1966). The paper "A Non-Traumatic Analogue of Traumatic Avoidance Learning," which she wrote with Drs. Atkinson and Karabenick, was read at a meeting of the Michigan Academy of Science, Arts, and Letters in March 1965. In her unpublished doctoral dissertation, "Sex Differences in Achievement Motivation and Performance in Competitive and Noncompetitive Situations" (1968), she examined the paradox of declining success among women at a time when opportunities for them were increasing in such areas as business, government, the arts, and the academic world. Her article "Fail: Bright Women" appeared in *Psychology Today* in November 1969.

In 1969 Dr. Horner joined the faculty of Harvard University, as a lecturer in the department of social relations, and in 1970 she was named assistant professor in that department's personality and development wing. Popular with both Radcliffe and Harvard students, who shared her classes, Dr. Horner conducted graduate seminars, on motivation and feminine personality and taught an undergraduate course, "Introduction to Personality." Continuing with her research, she contributed the chapter "Femininity and Successful Achievement: A Basic Inconsistency" to Judith M. Bardwick, *et al.*, *Feminine Personality and Conflict* (Brooks/Cole, 1970). Her paper "The Psychological Significance of Successful Achievement: A Threat as Well as a Promise" was presented at the symposium on intrinsic motivation at the Ontario Institute for Studies in Education in Toronto and is included in H. I. Day, *et al.*, *Intrinsic Motivation: A New Direction in Education*, to be published by Holt, Rinehart & Winston of Canada, Ltd.

In her 1972 study "Toward an Understanding of Achievement-Related Conflicts in Women," in which she updated her earlier work, Dr. Horner wrote, as quoted by Vivian Gornick in the New York *Times Magazine* (January 14, 1973): "It is clear in our data that the young men and women tested over the past seven years still tend to evaluate themselves and to behave in ways consistent with the dominant stereotype that says competition, independence, competence, intellectual achievement and leadership reflect positively on masculinity but are basically inconsistent or in conflict with femininity." She went on to point out that despite emphasis on a new freedom for women and a culture and educational system that ostensibly prepares men and women identically for careers, the social and psychological barriers rooted in the stereotype of male and female limited opportunities largely to men, and that a girl who strives for success defies her conventional sex role and pays a high price in terms of anxiety.

The Harvard-Radcliffe academic community seemed an ideal setting for Dr. Horner's experimental research. In recent decades, Radcliffe has emerged as the most highly rated women's college in the United States, and its student body has the reputation of being composed of some of the brightest and most talented young women in the country. Nevertheless, Dr. Horner discovered in one of her experiments that the "fear of success" phenomenon was present in 88 percent of Radcliffe women tested. A convention of the American Council of Education in the summer of 1972 revealed that graduates of other noted women's colleges held responsible jobs in far greater proportion than Radcliffe graduates. Furthermore, not only was the Radcliffe woman's fear of loss of femininity with the attainment of success fostered by her parents and by society, but the male students at Harvard had, over the years, developed a stereotyped image of the typical Radcliffe girl as intense, uninteresting, and unattractive. Dr. Horner realized that answers to the questions her research had raised lay in elimination of the stereotypes of successful women that had become ingrained in the minds of both males and females. She felt that women must be guided into feeling confident about themselves and comfortable with their success, just as men must learn to be more comfortable in working and socializing with successful women, and that this could only be achieved gradually, in daily interchange between male and female students.

On May 15, 1972 the board of trustees of Radcliffe College, with the approval of the president, fellows, and board of overseers of Harvard University, announced that Dr. Horner had been chosen to succeed Dr. Mary I. Bunting, who was resigning as Radcliffe president to become special assistant to president William G. Bowen of Princeton University. A search committee had spent a year examining 400 candidates before selecting Dr. Horner, whose studies on achievement motivation among women, especially as it applied to Radcliffe students, seemed to make her particularly qualified for the post. On July 1, 1972 Dr. Horner took office as Radcliffe's sixth president, becoming, at the age of thirty-two, the youngest person to head the college since its founding in 1879. At the same time, she was named dean of Radcliffe on the Harvard faculty of arts and sciences and associate professor in Harvard's psychology department.

Since 1969 Radcliffe and Harvard, although not formally merged, have been integrated as coeducational institutions, with men and women sharing classrooms, residences, and other facilities on both campuses. With that affiliation many of Harvard's fellowships and prizes were made available to Radcliffe students and Harvard became the grantor of Radcliffe degrees. In addition, some of the administrative functions at Radcliffe, such as housing and the care of academic buildings, were assumed by the Harvard administration. Such an arrangement proved quite suitable to Dr. Horner, since it allowed her time to continue with her teaching and research, along with her duties as president. On the question of a formal merger of Radcliffe with Harvard, Dr. Horner has indicated that she would keep an open mind. Although she feels that a merger would have to come sooner or later, before it occurs she wants to ensure that it would not result in mere "tokenism." Increased enrollment of female students and the hiring of more women faculty members, she insists, must be accompanied by basic changes in attitudes toward female achievement, so that women would be able to enter into the academic world on the basis of full equality with men.

Dr. Matina Souretis Horner and her husband, Dr. Joseph L. Horner, have three children: Tia, born in 1964, John, born in 1966, and Christopher, born in 1968. The two older children attend the Montessori School in Cambridge. The Horners live in a large brick house in the Boston suburb of Belmont. "Our careers just happen to mesh," Dr. Joseph Horner, a research physicist for the United States Department of Transportation in Cambridge told an interviewer for *Time* (May 29, 1972). "I love woodworking and she loves cooking, so there's never any hassle about things around the house." An attractive woman of quiet manner, Matina Horner has dark hair, dark eyes, and an olive complexion. She is a member of Phi Beta Kappa and of the honorary society Phi Kappa Phi. In 1973 Dr. Horner received an honorary LL.D. degree from Dickinson College in Pennsylvania. Commenting on her appointment as Radcliffe president, Professor Dennis Krebs of the Harvard psychology department has observed, as quoted by Vivian Gornick in the New York *Times Magazine* article: "She was hired, I think, because she is full of feminine charm, nonthreatening, easy to take. But I don't think they know what they've gotten. I think she may surprise them: with the strength and stubbornness that is hers, with her very genuine commitment to her ideas, with her ability to get what she wants."

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HUXTABLE, ADA LOUISE (LANDMAN)

1921(?)- Architecture critic
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The architecture expert of the New York *Times* since May 1963, Ada Louise Huxtable, became in 1970 the first winner of the newly created Pulitzer Prize for distinguished criticism. She is an intrepid spokesman for quality in architecture whose crusading, cautionary, and influential articles against needless and mindless demolition, against compromise and speculative building, and against banality and vulgarity have brought her some enemies among powerful real estate interests along with thousands of aroused and devoted readers across the country. Guided by a standard of excellence, she writes from a highly personal point of view that she has described as "a kind of passionate objectivity." Although she is concerned with beauty, grandeur, and graciousness, she is not simply an aesthetician, but rather a social-conscious realist who deplores America's waste of its technological resources and who takes into consideration the political, economic, engineering, and legislative problems of urban building. "You must love a country very much to be as little satisfied with it as she is," Daniel P. Moynihan wrote in the preface of *Will They Ever Finish Bruckner Boulevard?* (1970), a collection of Mrs. Huxtable's New York *Times* articles. "You must wish very great things for a nation to be so insistent in pointing out how little prepared it is to *do* great things." On September 25, 1973 she was appointed to the editorial board of the New York *Times*, giving up her role as its architecture critic in order to assume the post of architecture columnist for the Sunday edition of the newspaper.

A native and lifelong resident of New York City, Ada Louise Landman Huxtable was born to Michael Louis Landman, a physician, and Leah (Rosenthal) Landman in or about 1921. She was their only child. Caring about cities and buildings was an important part of her growing up. "I seemed to have a sense of urbanization and of building from the time I began to have reactions at all," she told Marilyn Hoffman in an interview for the *Christian Science Monitor* (April 8, 1969). "I have always loved cities; I've always been concerned about them." In one of her articles for the New York *Times* (July 14, 1968), on the difference between conservation of America's urban heritage and the futile attempt to re-create the past, Mrs. Huxtable recalled a girlhood visit to reconstructed Williamsburg, a visit "shattered" by "the lady in saddle-shoes, harlequin glasses and hoop skirt."

At Wadleigh High School, Manhattan's high school of music and art, Ada Louise Landman was editor of the student newspaper. Then, having enrolled in Hunter College, she majored in the fine arts, was elected to Phi Beta Kappa in her junior year, and was awarded her B.A. degree *magna cum laude*. For graduate work she chose New York University's Institute of Fine Arts, where she concentrated on art and architectural history. As a graduate student and later as a professional writer, she carried out much research at the Avery Architectural Library of Columbia University, to which she once paid tribute in a New York *Times* article (April 2, 1972), calling it "a place of genuine joy." When her proposed subject for a master's thesis, on nineteenth- and twentieth-century Italian architecture, was rejected, she left NYU without taking an M.A. degree.

The lack of an advanced degree apparently presented no disadvantage to a young scholar who wanted to study and write about a particular field of interest for the sake of personal enjoyment and enrichment, with no thought then of preparing for a career. Digressing briefly from her preoccupation with architecture, Ada Louise Huxtable reportedly took a job selling furniture at Bloomingdale's department store, probably in the early 1940's. But back on a course that she saw in retrospect as a background "tailored" specifically for work in architecture criticism, in 1946 she became assistant curator of the department of architecture and design of the Museum of Modern Art in New York. Her responsibilities there included helping to arrange exhibitions for which she also wrote texts.

In 1950 Mrs. Huxtable left the Museum of Modern Art to accept a Fulbright fellowship, again awarded in 1952, for advanced research in architecture and design in Italy. Her exploration of contemporary Italian architecture provided subjects for several of her early articles as a free-lance writer, such as "Postwar Italy: Architecture and Design" in *Art Digest* (July 1954). She also wrote an article on Pier Luigi Nervi for the June 1953 issue of *Progressive Architecture*, a professional periodical of which she was contributing editor from 1952 to 1963. Her expanded study of the life and work of that innovative Italian engineer and architect, whose buildings she discussed from an historical perspective, appeared as a monograph, *Pier Luigi Nervi* (1960), in Braziller's Masters of World Architecture series.

While writing a series of articles on contemporary architecture in America for *Progressive Architecture,* Mrs. Huxtable was also associated as contributing editor, for about a decade, with *Art in America,* which published among her other articles "Exploring New York" in its fall 1959 issue. She wrote additionally for *Interiors, Arts,* and *Architectural Review* and for several nonprofessional magazines, including *Consumer Reports, Holiday, Horizon,* and *Saturday Review.* Her fascination with architectural events on the local scene, reflected in some of her articles, was more fully expressed in two books: *Four Walking Tours of Modern Architecture in New York City,* a 1961 Museum of Modern Art publication (distributed by Doubleday), and *Classic New York; Georgian Gentility to Greek Elegance* (Doubleday, 1964).

The latter book was the first volume of a projected six-volume series to be entitled "The Architecture of New York; A History and Guide." Mrs. Huxtable's purpose, as she explained in the preface of *Classic New York,* was to "apply the historian's long, objective view to New York" in a scholarly labor-of-love "effort to document the architecture of the city comprehensively—through a survey of its successive styles and ways of building—and selectively, by singling out the best and most interesting examples that still exist of each of these periods." In *Classic New York* her carefully, and at times reverently, detailed descriptions of fine old buildings in the Georgian and Greek traditions, some of which have since been demolished, were accompanied by six maps and scores of photographs, most of them taken by her husband, L. Garth Huxtable, especially for her study.

Other commitments, particularly the demands of her work for the New York *Times,* presumably prevented Mrs. Huxtable from completing the ambitious series for which she had spent much time in initial planning. But in a great part of her writing since the appearance of *Classic New York,* she has fulfilled the intention of her projected history of Manhattan's architectural taste and style: "[to] open the way to a more general appreciation of a wider range of the city's architecture, and to the kind of preservation that will make the past a proper part of the present and the future."

Since the late 1950's Ada Louise Huxtable had been contributing articles about Manhattan architecture to the New York *Times Magazine,* which was soon publishing her pieces with increased frequency. When, in 1963, the post of architecture critic was created for the New York *Times,* its then assistant managing editor, E. Clifton Daniel, who saw much to be criticized in New York, invited Mrs. Huxtable to become a full-time staff member of the paper. She reportedly at first rejected his offer, perhaps because being something of a perfectionist, and a painstaking writer and researcher, she had misgivings about the pressure of keeping deadlines. But, it would appear, rather than have the *Times* hire someone else to handle architectural coverage, she changed her mind. Mrs. Huxtable, who prefers to write her copy in longhand, once told a *Newsweek* interviewer (August 23, 1965), "I'm not a trained journalist but it's in the blood."

ADA LOUISE HUXTABLE

Journalism's power to improve the urban environment also no doubt influenced Mrs. Huxtable's decision. She has admitted that much criticism is written to impress other critics with theoretical arguments. In an interview, however, for *House Beautiful* (September, 1970) she asserted, "It's nonsense just to write scholarly papers for other scholars. I'm not selling pretty or ugly buildings. I'm dealing with environment in a mad, mad world." She has elsewhere talked about the educational value of her work, of her role in interpreting a technical and specialized subject for the lay public. At the same time she is much aware of another audience: the professionals directly responsible for shaping the urban environment.

Lewis Mumford, the cultural historian and authority on architecture and city planning, whom Ada Louise Huxtable deeply respects, has praised her articles as "consistently bold and forthright." On many occasions, what most delights the readers of her contributions to the New York *Times* is her readiness to take an unflinching stand on a controversial issue. She attacks or defends not only from historical perspective, but from evidence of personal research and on-the-spot observation, confident that if she has the facts, her newspaper will stand behind her allegations.

In assailing, therefore, the venality, stupidity, expediency, and poor taste that she blames for making American cities "insupportably hideous," Mrs. Huxtable does not shrink from deriding big-name real-estate developers and land speculators. *Will They Ever Finish Bruckner Boulevard?* (Macmillan and the New York Times, 1970) was described on the cover of the 1972 paperback Collier Books edition as "A Primer on Urbicide." Its frontispiece shows fragments of a classical figure and shards of columns from New York's

Penn Station, whose demolition she opposed, dumped in the New Jersey Secaucus Meadows. The frontispiece symbolizes destruction of precious historical heritage by robbing a city of its identity through wiping out its unrecoverable records of past eras of grandeur, amenity, and dignity; its former methods of building, style, and materials; another way of life.

Many of Mrs. Huxtable's pieces for the New York *Times* have discussed the preservation of landmarks. Her object is not to make an old building a hands-off museum piece. "What preservation is really all about," she wrote in an article of July 14, 1968, "is the retention and active relationship of the buildings of the past to the community's functioning present." She helped bring about the creation of a Landmarks Preservation Commission for New York City in 1965, but her opposition to what she calls "blind mutilation in the name of urban renewal," has by no means been confined to New York's architectural treasures.

Although she lost, among others, her verbal battle to prevent the razing of the century-old Amoskeag mill complex in Manchester, New Hampshire, Mrs. Huxtable has won an impressive number of victories. A few recent wins, along with losses, were reported in her article of October 8, 1972. Learning that a certain prohibitive clause in a federal law doomed the old St. Louis Post Office to destruction, she wrote, "We wrung our hands in this space"—with the result that corrective legislative changes were enacted regarding the transfer of federal property. There were happy endings also to the story of her rescue efforts on behalf of the old building of the First National Bank of Oregon in Portland and of the Windsor House in Windsor, Vermont.

No less urgent than preserving fine buildings of the past is Mrs. Huxtable's concern for excellence in architecture of the present. She has called the Pan Am building "a prime example of a New York specialty: the big, the expedient and the deathlessly ordinary." Among other Manhattan buildings on which she has frowned or partly frowned are the New York Hilton hotel and the General Motors Building. On the other hand, she has been enthusiastic in her praise of the aesthetic values and sense of civic responsibility that she sees in the Seagram Building, Chase Manhattan Plaza, and the Ford Foundation building.

The General Services Administration, which is in charge of all federal construction throughout the United States, has repeatedly exasperated Mrs. Huxtable. "The GSA knows how to build the world's most banal office buildings," she complained on May 4, 1968. "It has cornered the market on all of the ugliest standard fixtures made anywhere, and no matter what architect designs the buildings it constructs in any city of the country, the G.I. equipment appears and covers them like a slow ooze." On Washington, D.C.'s Rayburn Building on Capitol Hill, she poured heart-felt negative comment. Calling it a "national disaster" architecturally in her article of March 30, 1965, she went on to deplore, "It is quite possible that this is the worst building for the most money in the history of the construction art. It stuns by sheer mass and boring bulk." Her appraisal of the work of Edward Durell Stone, as architect of Washington's John F. Kennedy Center for the performing Arts, was that he had "produced a conventional crowd pleaser." But after examining the plans of I. M. Pei for a new East Building of the National Gallery of Art, she made the admittedly "risky" pronouncement that "Washington is finally going to have a *great* 20th-century building."

Fully aware of a "fantastic technology" that American builders possess but are either not using or are misusing, Ada Louise Huxtable has protested against poor housing and against the insensitive planning that erects a building ill suited to its neighborhood. She also denounces what she calls "Pop Architecture," which includes "the prototype Fontainebleau [and] every Miracle Mile in suburbia, offering every new effect in the architect's sample book and a frankly phony, but eye-catching version of every new structural technique."

Mrs. Huxtable's disapproval of many architectural events belies her overall affirmative attitude toward twentieth-century building. "I have written," she asserted in her introduction to *Will They Ever Finish Bruckner Boulevard?*, "as a concerned observer in search of possibilities for a positive interpretation of the present." An admirer of Mies van der Rohe, she has defended the "glass box" as "the most maligned building idea of our time [and] also one of the best." During a 1970 TV interview with James Day, president of New York's NET channel, presented in connection with Kenneth Clark's *Civilisation* series, she said, "Certainly the creation of the skyscraper is one of the great technological and architectural achievements of our civilization." When asked to name specific buildings, she replied, "There are individual great buildings, but I think it is more a *mass* triumph. There's the New York skyline, which we take completely for granted because it's ours and we live here. Even in our own time it is acknowledged as one of the wonders of the world—this is not going to die."

Trenchant, lively, and precise, Mrs. Huxtable's style of writing is also masterfully witty. She has a knack for turning advertising slogans and catchwords against their originators and the verbal dexterity to give a fatal twist to clichés: "The Rayburn Building's ultimate claim to fame may well be that it is the biggest star-spangled architectural blunder of our time." She repeats the old architectural saying that there's no sense in crying over spilled marble, even as she does cry.

The most prestigious of Mrs. Huxtable's many awards is the first Pulitzer Prize for distinguished criticism, presented in 1970. She is the recipient of the Front Page Award of Newspaper Women's Clubs of New York for feature writing (1965); the New York State Council on the Arts Award

(1967); Arts and Letters Award of the New York Chapter of the Finlandia Foundation (1968); Elsie de Wolfe Award of the American Institute of Interior Designers (1969); Architectural Critic's Medal of the American Institute of Architects (1969); Gold Medal of the Philadelphia YWCA (1970); Strauss Memorial Award of the New York Society of Architects (1970); Gold Medal for Literature of the National Arts Club in New York (1971), and the National Society of Interior Designers' Press Award for journalistic excellence (1972); and other awards. She holds nearly a dozen honorary degrees.

Among her tributes Mrs. Huxtable may also count two cartoons in the *New Yorker* magazine, in 1968 and 1971, that reflect the awareness and concern of construction workers along with planners in regard to her vigilance over new building for the city. Also to Mrs. Huxtable's credit is the fact that her New York *Times* articles led publishers of newspapers in Chicago, Washington, Los Angeles, and some other cities to hire full-time or part-time architecture critics. A year or so ago she declined an appointment as a full-time member of the New York City Planning Commission, preferring to remain with the *Times*. She has served as a director of the Municipal Art Society of New York and as a member of the Society of Architectural Historians, the National Trust for Historic Preservation, and the advisory board of the Victorian Society of America. She is also an honorary associate member of the New York Chapter of the American Institute of Architects.

According to an article in *Harper's Bazaar* (August 1972), Ada Louise Huxtable has been married for some thirty years to the industrial designer L. Garth Huxtable, whom she met while employed at Bloomingdale's. They work closely together, each often consulting the other. Their home is a Park Avenue cooperative apartment. For vacations they rent a summer house in Marblehead, Massachusetts. Her husband once remarked, as quoted in *House Beautiful* (September 1970), that Mrs. Huxtable's style of writing leads one to expect "a big, boney woman in sat-out tweeds." On the contrary, she is a delicate, fragile-looking woman who stands five feet two inches tall, weighs 105 pounds, and has brown eyes and brown hair. Stephen Grover, in the *Wall Street Journal* (November 7, 1972), quoted an architect who had observed her manner on a building site: "Before you know it, she's got everyone—the builders included—eating out of her hand and telling her everything she wants to know. Then she retreats behind a closed door and out comes this very gutsy critique."

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INDIANA, ROBERT

Sept. 13, 1928- Artist
Address: b. c/o Denise René Gallery, 6 W. 57th St., New York 10019; h. 2 Spring St., New York 10012

Once, when asked by a New York *Post* (October 28, 1962) interviewer what his subject matter was, Robert Indiana answered: "The TILT of all those millions of Pin Ball Machines and Juke Boxes in all those hundreds of grubby bars and roadside cafés, alternate Spiritual Homes of the American; and the star-studded TAKE ALL, well-established American ethic in all realms—spiritual, economic, political, social, sexual and cultural." TILT and TAKE ALL. Those words, along with others such as EAT, ERR, DIE, HUG—and the now nearly ubiquitous LOVE—make up the verbal imagery of Robert Indiana's reductive representation of the American Dream. He paints them, stencils them, and sculpts them with impersonal, machine-like precision in bright, gaudy colors and usually sets them in circles that are then set in triangles or other plane-geometry forms. Those are often combined in series to form more complex shapes. The effect—word within shape within shape—is reminiscent of pinball machines and roadside signs and signals.

Is it Art? Is it Design? Or is it the Emperor's New Clothes? Opinions of Indiana's work vary and change. Early in the 1960's New York *Times* critic John Canaday dismissed Indiana in an article published on May 23, 1963 as "nothing but a gagman whose single idea, although presented with unfailing vivacity, has become tiresome." Nearly a decade later, the same critic wrote in the New York *Times* (December 3, 1972): "By any standard he is an excellent designer. . . . And one must accept as evidence that he may be something more than a designer of trivia, the continued liveliness of forms that by now should have grown stale." Indiana's works have been exhibited in more than thirty one-man shows in the United States and abroad, including a major retrospective exhibition that toured three American museums in 1968. He has executed a number of commissions, among them posters, stage sets, murals, and, in 1973, the design for an eight-cent postage stamp.

Whether he was seeking to deny his individual identity, as suggested by one source, or to stress his identity as an American, Robert Indiana discarded his own name and adopted the name of his native state. The son of Earl and Carmen Clarke, he was born Robert Clarke in New Castle, Indiana on September 13, 1928. His father deserted his mother while Indiana was still a child, and she supported the family by offering home-cooked meals for 25 cents in the sort of cheap highway cafés that are memorialized in his EAT paintings.

When he was twelve, Robert Indiana went to live with his remarried father in Indianapolis so that he could attend Arsenal Technical High

ROBERT INDIANA

School, which offered more art courses than any other high school in the state. He worked after school at Western Union and the Indianapolis *Star,* but painted enough on weekends to have a one-man show of watercolors. His early efforts were strongly influenced by the American realists Reginald Marsh and Edward Hopper and the American precisionists Charles Demuth and Charles Sheeler. Words played a central role in the most elaborate and time-consuming project of his high school days: an illuminated transcription in the medieval manner of the second chapter of Saint Luke in Latin. Indiana gave it to Arsenal Technical High School when he graduated, and it is still displayed at his alma mater at Christmas time.

While still in high school, Indiana attended Saturday classes at the John Herron School of Art in Indianapolis. Although in 1946 he won a National Scholastic Art Awards Competition scholarship to attend John Herron full-time, he gave that up, as he has put it, "to secure a larger scholarship via the Army Air Corps." During his army hitch he took evening classes at Syracuse University and at the Munson-Williams Proctor Institute in Utica, and in his final year edited the *Sourdough Sentinel* in Anchorage, Alaska.

After his discharge in 1949, Robert Indiana enrolled at the Art Institute of Chicago. He worked nights for a steel company, for the Marshall Field Department store, and for a large printing house, where he drew spots for the Yellow Pages in a style he describes as "the manner of [Roy] Lichtenstein." He often took part in student shows and exhibited for the first time outside the walls of the Art Institute at a northside Chicago bar along with schoolmate Claes Oldenburg.

In 1953 Indiana won a scholarship to attend summer classes at the Skowhegan School of Painting and Sculpture in Maine, where he shared the Fresco Prize for a mural protesting the Korean War. A George Brown Traveling Fellowship enabled him to study for a year at the University of Edinburgh in Scotland, thereby completing the requirements for a B.F.A. degree from the Art Institute of Chicago. At Edinburgh, Indiana printed his own verses on a hand press and belonged to the University's Poetry Society. He toured the Continent, attended a summer seminar in art history at the University of London and, having run out of funds by the end of 1954, borrowed return passage from the American Embassy and settled in New York City.

Vacillating between his verbal aptitude and his visual bent, Indiana worked at odd jobs, experimented with kinetic light works, and spent much of his time in writing. In 1956 he moved to a studio on Coenties Slip at the lower tip of Manhattan, where his neighbors were Pop painters Ellsworth Kelly, Jack Youngerman, and James Rosenquist. Perhaps influenced by Kelly, Indiana began making hard-edged paintings in 1957, basing them upon the fan-shaped leaves from the gingko trees that grew along the slip and the avocado plants that flourished under the skylight in his studio. When, in 1958, he took a job at the Cathedral of Saint John the Divine, transcribing a book on the Cross, he became so caught up in the subject that he spent a year making a massive Crucifixion mural composed of pieces of paper found on the floor of his studio. The following year he made a series of paintings of circles—the only time ever that he used abstract forms entirely devoid of autobiographical associations.

Indiana's brief involvement with pure abstraction gave way to formal concerns derived from the surroundings of his waterfront studio. He collected roughhewn building planks, wheels, and other objects "found" along the docks and combined them into crude, evocative constructions resembling stelae without inscriptions. The first of those icons were sculptural and severe, relying for color contrast solely on the combination of rusted metal and white gesso against wood that was stained and scarred with age. Soon, inspired by the signs "more profuse than trees" that he could see from his studio window, Indiana began painting those constructions in bright, gaudy colors and lettering them with such stenciled words as HUB, SOUL, and PAIR. Those examples of his so-called "headless Hermes" were exhibited at Indiana's first show in New York City at the Studio for Dance in 1961, along with the work of two other artists. One of the constructions, "Moon," was included in the Museum of Modern Art's "Art of Assemblage" show.

After the stenciled constructions, Indiana began making lettered paintings directly on canvas. The earliest of those canvases, involved with his immediate surroundings and the history and literature of Coenties Slip, bore such commercial signs as "The American Hay Company" and "Marine Works," and quotations from Walt Whitman and Herman Melville. Soon he turned his attention to such other areas of American history as Indian names, the language of railroading, and Negro spirituals. When those early lettered paintings were exhibited, along with the works of Peter Forakis, at a two-man show at the

David Anderson Gallery, Gene Swenson commented in *Art News* (May 1961): "None of this work looks very much like Art, but it is simple, direct and full of wonder."

Shifting his focus from the historical past to the hysterical present, in 1961 Indiana began to paint his "American Dream" series. He has said in interviews that he paints the American dream in order to mock it. "It is pretty hard to swallow the whole thing about the American dream," he was quoted as saying in *Time* (May 22, 1964). "It started from the day the pilgrims landed, the dream, the idea that Americans have more to eat than anyone else. But I remember going to bed without enough to eat."

The first "American Dream" painting is made up of four star-studded circles containing numbers and the words TILT, TAKE ALL, and THE AMERICAN DREAM. Its bright, explosive colors seem to shift and start, suggesting the noisy clatter of pinball machines or highway signs as they flash by a speeding car. Later paintings in the series contain the words EAT, JACK, JUKE, HUG, and ERR, set within circles that are set within squares combined to form diamonds. John W. McCoubrey, in his introduction to a 1968 retrospective exhibition catalogue of Indiana's work, wrote: "They signify a voyage in which sex, love, pleasure, danger and death in so many lives, as on the highway, are levelled by repetition and reduced to non-experience. Love, sex, and perhaps all human relationships become HUG, sin ERR, pleasure JUKE, commerce TAKE ALL. . . ."

A related highway painting, *USA 666*, is composed of five circles set within diamonds that are combined to form an X. The central circle contains the words USA 666 and the others contain USA EAT, USA HUG, USA DIE, and USA ERR. In addition to the public imagery of easy life, easy love, easy death on the highways, the iconography is rich in personal associations: the EAT/DIE equation, which Indiana has used in other works, refers to the fact that his father dropped dead after eating breakfast; 666 contains references to Kerouac's westbound Route 66, which Indiana believes his father traveled when he deserted the family; to 666, a patent cough medicine Indiana took as a child; to Phillips 66, the gas company for which his father worked; and to the sixth month of the year, in which his father was born.

The first "American Dream" painting was purchased by the Museum of Modern Art and exhibited at its New Acquisitions show in 1962. Alfred Barr, then director of painting and sculpture of the Museum, commented in the exhibition catalogue: "Because I do not understand why I like it so much, [it] is for me one of the two most spell-binding paintings in the show." But Max Kozloff wrote in *Art International* (March 1962): "Its juke box imagery, its buckeye paint handling, the outrageousness of its derivations, and its rhetorical flare were hard to ignore, if not to dislike."

When, in October 1962, Indiana had his first one-man show in New York City, at the Stable Gallery, Irving Sandler wrote in the New York *Post* (October 28, 1962): "The trouble with Indiana's simplified images is that they come across loud and clear as symbols for the American scene but not as profound visual experiences." In 1963 his work was included in several important group shows, among them the Dwan Gallery's "My Country 'Tis of Thee" in Los Angeles, the Sidney Janis Gallery's "New Realists" in New York City, and the Museum of Modern Art's "Americans 1963." That year he also had his first museum exhibition, a two-man show with Richard Stankiewicz at the Walker Art Center in Minneapolis and at Boston's Institute of Contemporary Art.

The major work in Indiana's second one-man show, held at the Stable Gallery in 1964, was an autobiographical diptych entitled *A Mother Is a Mother and A Father Is a Father.* The paintings show a barefoot man in hat and overcoat and a disheveled, bare-bosomed woman, each getting out of a Model T Ford. The figures are Indiana's parents and the license plate, dated the year before his birth, reflects his belief that he was conceived in the back seat of a tin lizzie. Indiana has said that the diptych is part and parcel of his "American Dream" series, pointing out that pinball machines were his parents' favorite entertainment and highways the central artery of their lives. "They were lost and they got there fast on wheels," he explains.

The parental diptych and some studies of the Brooklyn Bridge that were exhibited at his 1964 show were as far as Indiana ever ventured into figurative art. As if shocked by that sortie, he immediately reverted, in his LOVE paintings and numbers series, to more stringent formal concerns limited to broad areas of pure, intense color; a consciousness of edge; optical effects, particularly the inversion of negative and positive space; and serialization.

The most verbally complex of Indiana's LOVE paintings were the earliest ones. "God Is Love," the ubiquitous motto of his Christian Science childhood, was first painted literally, then reversed to "Love Is God," and finally rendered as the single-word emblem LOVE. In its most familiar form this emblem appears with the letters on two levels, the L and O above the V and E. The O is tipped slightly to the right, all other letters are vertical. The colors are usually electric red, blue, and green. Since he began painting LOVE in 1965, he has explored the legend in more than a dozen canvases, including *LOVE Cross* and *LOVE Wall* in prints and posters, and in sculptures ranging in size from a small gold ring to a Corten steel sculpture twelve feet tall. It served as the basis for his design of a commemorative eight-cent United States postage stamp issued on January 26, 1973 from the City of Brotherly Love.

Indiana's involvement with numbers, which to him symbolize the passage of time and mortality, first turned up in his "American Dream" series. It continued, though in fairly fussy form, in his

Polygons series of 1961-62, in which stenciled numbers, their names, and associated words were set in polygons with the appropriate number of sides. In *Exploding Numbers* (1964-66) and *Cardinal Numbers* the structure is much simplified. *Exploding Numbers* consists of the figures one through four set in rectangles of increasing size; *Cardinal Numbers* consists of the figures one through ten set in circles that are set in rectangles containing their names. *Cardinal Numbers,* which can be installed in either horizontal or vertical form, was installed in vertical form at the "American Painting Now" exhibition at Expo 67 in Montreal, Canada.

The LOVE paintings and Indiana's new number works were displayed at a one-man show at the Stable Gallery in 1966. Two years later, Indiana was given a major retrospective exhibition consisting of twenty-two paintings, twelve sculptures, and drawings, prints, and posters. It was mounted at the University of Pennsylvania's Institute of Contemporary Art in Philadelphia, the Marion Koogler McNay Art Institute in San Antonio, and the Herron Museum of Art in Indianapolis.

At his next New York show, held at the Denise René Gallery in 1972, Indiana further explored his personal history in two sets of *Autoportraits* dated from 1960 through 1969. The basic form for each of the twenty canvases is similar: a five-pointed star is set within a circle which is set within a square. Each star contains the letters IND, and each circle contains a date and the words and numbers associated with Indiana's experiences that particular year. The 1972 show also contained two polychromatic LOVE sculptures, a huge four-paneled LOVE painting, and paintings and sculptures of the word ART and the word ONE.

Deeply involved with other arts and artists, Indiana has designed sets and costumes for a revival of the Virgil Thompson-Gertrude Stein opera, *The Mother of Us All,* has collaborated with Andy Warhol on the film *Eat,* and has designed posters and banners for theatres, museums, and other cultural institutions. Other commissions he has executed include the redesigning of the United States one-cent piece and the design for a mural for the New York State Pavilion at the New York World's Fair, held in 1964 and 1965. During the summer of 1968 he was artist in residence at the Center of Contemporary Art in Aspen, Colorado.

Indiana lives and works in New York City and has a summer studio in Vinalhaven, Maine. His constant companion is a cat named Patricci. He once said: "I am an American painter of signs charting the course. I would be a people's painter as well." Regarding his achievement of that ambition, McCoubrey wrote in the catalogue for the 1968 retrospective: "His allusive paintings, verbally compact and totally contemporary, do stand for an exhaustive range of the culture with which he so deeply identifies. He is an American painter of signs. He is also a people's painter."

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JAMISON, JUDITH (jam'i-sən)

May 10, 1944- Dancer
Address: b. Alvin Ailey American Dance Theater, 229 E. 59th St., New York 10022

Since joining the Alvin Ailey American Dance Theater in 1965, Judith Jamison, now the principal of that integrated but largely black troupe, has become such a favorite of balletomanes that her first step on the stage triggers an instant ovation. To her exceptional stature of five feet ten inches and her elegant, imperial manner she applies an impeccable technique—an amalgam of classical ballet discipline and the best of several modern dance methods—producing a strikingly individual style. In *Revelations, Knoxville: Summer of 1915, Cry,* and other innovative and humanistic ballets Miss Jamison and her fellow members of the Ailey company have garnered a harvest of new adherents for modern dance in hundreds of American engagements and many international tours. Critics are as greatly impressed by her "commanding presence" and the emotional communicability of even her simple gestures as they are by her technical expertise. "In motion, she blazes with a fearful intensity," Hubert Saal wrote in *Newsweek,* "hurtling through the air like a spear plunged into the heart of space."

Judith Jamison was born on May 10, 1944 in Philadelphia, Pennsylvania to John and Tessie (Bell) Jamison. Her father is a sheet-metal mechanic who was once a part-time pianist and singer and had wanted a career as a concert artist; her mother is a part-time teacher. She has an older brother, John, who drives a bus for Greyhound. A music-oriented child, Judith Jamison began to study piano at an early age with her father. She later took formal lessons in violin. A source of much happiness to her during her growing years was the Mother Bethel African Methodist Episcopal Church, where she sang in the young people's choir. The sermons, which made her aware of the power of communication, fascinated her as much as the church music.

Tall for her age, at six Judith Jamison seemed somewhat gangling to her parents, who enrolled her in the Judimar School of Dance in Philadelphia, hoping that dancing lessons would make her graceful. She gave most of her attention at Judimar to ballet study under the school's director, Marion Cuyjet. But she also received instruction in tap, acrobatics, jazz, and primitive dance. Some of her other teachers were Dolores Brown, John Jones, Melvin Brooms, and John Hines. From time to time she benefited from such illustrious guest teachers as Anthony Tudor, Vincenzo Celli, and Maria Swoboda. In her first school concert, at Philadelphia's Town Hall, she won applause for her dancing to the popular song "I'm an Old Cowhand." Miss Jamison remained at the Judimar School for eleven years, simultaneously attending Philadelphia public schools.

On graduating from high school at seventeen, Judith Jamison was unsure about what to do with her life. She described her feelings to Robert Wahls in an interview for the New York *Sunday News* (April 9, 1972), "When I got out of high school, I was loose. . . . I never thought of dancing as a career. It was simply the hobby giving me the most pleasure." A scholarship to Fisk University in Nashville, Tennessee proved only a partial solution for her. She began working toward a degree with the intention of majoring in psychology, but she admitted to Wahls, "I was always mooning around the music room." After three semesters at Fisk she decided that what she really wanted was a career in dance. Returning home, she enrolled at the Philadelphia Dance Academy, where her ballet teachers were Nadia Chilkovsky, James Jamieson, and Juri Gottschalk. She supplemented their instruction with study of the history of the dance, its composition and art, and Labanotation (a system of dance symbols based on movements of parts of the body). In addition, she attended classes in the Lester Horton technique at Joan Kerr's Dance School.

While teaching a master class in December 1964 at the Philadelphia Dance Academy, the choreographer Agnes de Mille recognized Miss Jamison's talent and invited the eager novice to dance the role of Mary Seaton in her new ballet *The Four Marys*. With Carmen de Lavallade as the principal, the ballet had its première in February 1965 during the American Ballet Theatre's run at Lincoln Center in New York. But when the season of her professional debut was over, Miss Jamison found herself idle. Encouraged by Miss de Lavallade, she remained in New York to be available for auditions whenever she heard of an opening in a company. She took a temporary, nondancing job at the World's Fair, helping to operate the Log-Flume Ride.

In the fall of 1965 Judith Jamison auditioned for Donald McKayle, who was directing dance sequences for a projected Harry Belafonte television special. She failed to win a part, but during the audition she impressed an onlooker, Alvin Ailey, as "extraordinary" and "beautiful." Three days later he invited her to join his company, then called the Alvin Ailey Dance Theater. She made her debut with that troupe in *Congo Tango Palace* at the Harper Festival in Chicago later in 1965. In December of that year, when the Ailey company performed in the Hunter College dance series in New York, she danced with James Truitte the "Fix Me Jesus" duet of Ailey's *Revelations,* a religious ballet rooted partly in the Negro spiritual.

Her association with the Ailey company changed Judith Jamison's life dramatically, requiring her to travel almost ceaselessly. She danced with the company on a whirlwind tour of Western Europe in early 1966 and during a side trip in April to the first World Festival of Negro Arts in Dakar, Senegal, at which the Ailey troupe was the only integrated modern dance company to perform. In Barcelona later in the spring the company joined forces with the Harkness Ballet in guest appearances and continued a tandem schedule at the Marais Festival in Paris. Miss Jamison served her apprenticeship in the general repertory during those engagements and in Paris was given time off to appear in a French film.

JUDITH JAMISON

On the advice of Alvin Ailey, whose company temporarily disbanded because of lack of funds, Miss Jamison joined the Harkness Ballet for several months during 1966-67, when she again entered upon a period of concentrated ballet training, this time under Patricia Wilde and Raymond Segarra. In the Harkness Ballet's 1967 American tour she danced in several works with Tim Harum, one of the tallest men in dance. She found her work with the Harkness Ballet inspiring and rewarding, in that her technique was strengthened, but she was given fewer occasions to perform than she had with the Ailey troupe. Her appearances with Harkness ended when she fell on a slippery floor, chipped an ankle bone, and ripped an Achilles tendon.

After recuperating, Miss Jamison rejoined the Alvin Ailey Dance Theater for its 1967 European tour. In Stockholm she performed in *Seven Deadly Sins,* which Ailey had choreographed for television, and at the end of the tour returned to that city to appear with Miguel Godreau in a dance that he created for TV's *Golden Hour.* Also in 1967, during a tour of nine African countries sponsored by the United States Department of State, Miss Jamison danced before Jomo Kenyatta, the President of Kenya, who admiringly told her that she looked like a Masai.

An early creation of Judith Jamison's was the role of Voudoun Erzuile in Geoffrey Holder's

The Prodigal Prince, which she danced with Miguel Godreau in its première at Hunter College Playhouse on January 19, 1968. In the company's spring season at the Brooklyn Academy of Music, New Yorkers were treated generously to Miss Jamison's gifts in *Blues Suite, Reflections in D, Revelations,* and again in *The Prodigal Prince.* Partnered in the last-named ballet by Dudley Williams, she came under the critical eye of Deborah Jowitt, who wrote in the *Village Voice* (April 11, 1968), "Miss Jamison is a marvelous all-around performer—extravagantly tall with a purring kind of strength and a leap that looks as if she had been poured upward."

In 1968 the Ailey company toured widely in American cities and traveled again throughout Europe. A high point of the tour was the company's week-long engagement at the Edinburgh Festival in September. Judith Jamison was especially cheered for her dancing of the Mother in the première of Ailey's new work *Knoxville: Summer of 1915,* set to Samuel Barber's poignant musical memoir of that title. By the time the Alvin Ailey Dance Theater made its initial foray onto Broadway in January 1969, Judith Jamison was considered its titular prima ballerina and had collected a strong and vocal following. In that short, sellout season at the Billy Rose Theatre she appeared in the first New York performance of Talley Beatty's *The Black Belt,* which had a score by Duke Ellington, and dazzled her audiences dancing the Sun opposite Miguel Godreau, who had the title role in Lucas Hoving's *Icarus.* After the Broadway triumph, Miss Jamison performed with the Ailey troupe on a tour of American colleges and universities. In the company's engagement at the American Dance Festival in New London, Connecticut that summer she appeared with George Faison in the duet of Joyce Trisler's *Dance for Six.*

The Brooklyn Academy's Festival of Dance during the winter of 1969-70 provided a feast for dance fans, who saw a succession of first-rate modern dance companies. For the Ailey company Judith Jamison contributed substantially to two new works: she danced with Dudley Williams in Michael Smuin's *Panambi,* with music by Alberto Ginastera, and introduced a solo in Ailey's controversial *Masakela Language.* Among the excellent notices she earned for the latter was Walter Terry's in the *Saturday Review* (December 13, 1969): "Her solo of agonized, but curiously contained loneliness was brilliantly conceived—but that might have been expected of a young woman who is darkly beautiful, whose technique is dazzling, and whose artistry makes her the undisputed prima of the Ailey company."

After fulfilling a series of engagements in North Africa during the summer of 1970, the Ailey group made a precedent-setting autumn tour of the Soviet Union. In his dispatch to the New York *Times* on the company's opening at Moscow's Variety Theatre on October 22, 1970, James F. Clarity called it "the most exciting evening of dance in Moscow this season." Dancing in *Revelations, The Prodigal Prince, Masakela Language,* and *Dance for Six,* among others, Judith Jamison delighted Soviet audiences with her exquisite control and proud, majestic presence. In London she was especially applauded in *Revelations,* the most popular piece the company offered there during its two-week visit later in the fall.

Two new Ailey works, in which Miss Jamison appeared, highlighted the spring 1971 season at New York's City Center. Of *Choral Dances,* first performed on April 28, 1971, Frances Herridge wrote the following day in the New York *Post,* "It is a somberly beautiful work with Judith Jamison a stunning presence even in the midst of the ensemble because of the powerful sweep of her arms and legs." Confirming evidence of Judith Jamison's stardom came with the première of *Cry,* a solo piece that Ailey created especially for his protégée and dedicated to "all black women everywhere—especially our mothers." With music by Alice Coltrane, Laura Nyro, and the Voices of East Harlem, the solo depicted the experience of black women, which Clive Barnes summed up in the New York *Times* (May 5, 1971) as "African roots, urban despair and, finally, Black freedom." Barnes went on to say, "Miss Jamison dances with great control, and although her work has obviously been greatly influenced, via Ailey, by the Lester Horton West Coast style, . . . it is also strongly tinged with classic dance. The result, added to her lithe and statuesque physique, is fascinating."

Miss Jamison participated in the program that opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971, when she appeared in Leonard Bernstein's *Mass.* A theatre piece, the work had dance sequences choreographed by Alvin Ailey. Another Mass in which she was featured, *Mary Lou's Mass,* an Ailey piece choreographed to Mary Lou Williams' jazz Mass, had its world première at the New York City Center on December 9, 1971. As Hubert Saal described her interpretation in *Newsweek* (December 20, 1971), she performed "The Lord's Prayer," her solo, "as if she were a prostrate sinner, on her knees in entreaty and supplication, moving only her torso and arms."

During the company's 1972 spring season at the New York City Center Miss Jamison danced in Ailey's newly created *The Lark Ascending.* In a romantic love duet with Clive Thompson, to a score by Ralph Vaughan Williams, she surprised her audience and proved that she was as much at home in lyricism as in anguish or in comedy. In the summer of 1972 Miss Jamison again appeared with the Ailey troupe in an extended run of Leonard Bernstein's *Mass* at the Metropolitan Opera House in New York.

Judith Jamison's most prized awards are one she received for her last performance, early in her career, at the Christmas Cotillion at Philadelphia's Convention Hall—an award of merit presented to her by Joan Crawford—and the

Dance Magazine Award for 1972, which she shared with the Royal Ballet's Anthony Dowell. Her short acceptance speech on the latter occasion closed with the phrase, "Thank you for letting me be myself again and again and again and again." In August 1972 she was honored by President Richard Nixon, who appointed her an adviser to the National Council on the Arts. In answer to the question of how she intended to handle that responsibility, she told Angela Terrell in the Washington *Post* (August 23, 1972), "I want to see more of the smaller companies develop by giving them more money. Maybe elevate one at a time and see if they make it or fall on their face."

"Haven" is a word that Miss Jamison often uses when talking about the positive institutions in her life: home, church, school, and, above all, her art. "Dancing is like the aura I feel in church," she told Robert Wahls. "I walk into a church and there is a warmth, a safeness, a haven. The stage is like that for me, a vacuum where I can express myself." Miss Jamison has close-cropped hair, a low and soft voice, a beaming smile, and a warm manner that contrasts with her onstage awesomeness. In December 1972 she married Miguel Godreau, a former member of the Alvin Ailey American Dance Theater.

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JASTROW, ROBERT

Sept. 7, 1925- Physicist; author; educator
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As director of NASA's Goddard Institute for Space Studies, Robert Jastrow heads the scientists who conduct much of the research in astrophysics, atmospheric physics, and planetary science connected with the American space program. Jastrow began his career as a nuclear physicist, but he became involved in orbital studies and atmospheric physics in the 1950's at the United States Naval Research Laboratory, where scientists were developing the first American satellite. When the National Aeronautics and Space Administration was organized in 1958, he was appointed head of its theoretical division. Three years later he established the Institute for Space Studies in New York to draw upon the resources of that city's academic and research institutions.

ROBERT JASTROW

At Columbia University Jastrow is adjunct professor of geophysics and chairman of the graduate program in space physics. He has written a best-selling science primer for the layman entitled *Red Giants and White Dwarfs*, in which he traces the origins of man back to his ultimate beginnings in the cloud of primordial hydrogen from which the universe is thought to have been created some 10 billion years ago.

The son of Abraham Jastrow, a car salesman, and Marie (Greenfield) Jastrow, Robert Jastrow was born in New York City on September 7, 1925. During his infancy his family lived in the East Bronx; when he was three years old they moved to Queens, where they lived successively in College Point, Flushing, Elmhurst, and Long Island City. Jastrow has one sister, Mrs. John Heller, a Vineland, New Jersey housewife. His parents now live in retirement in Tucson, Arizona.

Jastrow began his education in public schools and entered Hunter College Elementary School at the age of nine. While an elementary student he won first prize at a science fair held at the Museum of Natural History for an exhibit called "The Economic Potential of Cotton." On his graduation from the Hunter school he was awarded a medal for his achievement in Spanish language studies. At thirteen Robert Jastrow was admitted to Townsend Harris High School, operated by the College of the City of New York for gifted students.

After graduating from Townsend Harris at fifteen Jastrow entered Columbia College, where he became a premedical student. During a course in behavioral psychology he became interested in the behavior of rats, and his professor persuaded him to take up calculus in order to further his research. That subject so fascinated him that he switched his major, first to biophysics and then to theoretical physics.

By taking part in an accelerated wartime program, Jastrow graduated from Columbia College in 1944, at the age of eighteen. Rejected by the draft board for poor eyes and flat feet, he stayed on at Columbia University, studying under Dr. A. H. Kramer of the Netherlands, one of the world's leading theoretical physicists, who was a visiting professor. Jastrow received his M.A. degree in physics in 1945 and his Ph.D. degree in 1948, after submitting a dissertation entitled "The Rydberg-Ritz Formula in Quantum Mechanics." During graduate school he taught at Columbia and at the Cooper Union School of Engineering.

In order to continue his studies with Dr. Kramer, Jastrow became a postdoctoral fellow at the University of Leiden for 1948-49, and, on Kramer's recommendation he was admitted to membership in the Institute for Advanced Study in Princeton in 1949. After a year there he left to become a research associate at the radiation laboratory of the University of California at Berkeley, but he returned to Princeton for a time in 1953. During the 1953-54 academic year Jastrow taught as an assistant professor at Yale. The young physicist was known, during that period, for his study of what was then called the "Jastrow potential," the force that causes a high-energy proton to bounce backward when it hits another proton.

In 1954 Jastrow went to work for the United States Naval Research Laboratory in Washington as a consultant in nuclear physics. By that time he was growing restless under the limitations of research in atomic and nuclear physics, and he became intrigued by the activities of other scientists at the Naval laboratory who were engaged on Project Vanguard, the first American program for launching an artificial satellite. Determined to become involved with the program if at all possible, Jastrow offered his services to the project's chief theoretician. In 1956 he was asked to prepare calculations on the rate at which a satellite would slow down because of air friction.

Having gained a foothold in the space program, Jastrow advanced quickly. In October 1957, after the Soviets launched the world's first satellite, Sputnik I, Jastrow correctly predicted a short lifetime for it based on his calculations from the satellite's early orbits. Subsequently he and other scientists calculated from the Sputnik's performance that the earth's atmosphere is approximately forty times as dense as had earlier been thought.

When Sputnik I disintegrated on December 1, 1957, it at first appeared that the satellite's booster rocket had landed in Alaska or the western United States, and Premier Nikita S. Khrushchev demanded the return of the fragments. When American scientists could find no trace of the rocket, Jastrow was assigned to study the radar and other available reports of the rocket's final orbits. At an International Rocket and Satellite Conference held in Moscow in July 1958, Jastrow made international headlines when he proved that the rocket could not have come down in the United States and had probably landed in Outer Mongolia.

After Jastrow's return from the Moscow conference he was asked by the newly created National Aeronautics and Space Administration to establish its theoretical division, which was assigned responsibility for conducting basic research in astronomy and the planetary sciences. One of the first important discoveries made by the theoretical division was that the earth is somewhat pear-shaped, slightly bulged in the Southern Hemisphere and humped at the North Pole, a discovery made by studying the radio transmissions from the tiny Vanguard satellite launched early in 1958. That the inner rocks of the earth could support the massive weight of such bulges implied that they were far less plastic than geologists had formerly assumed.

As head of NASA's theoretical division, Jastrow was stationed at the Goddard Space Flight Center in Greenbelt, Maryland. In 1960, however, he persuaded his NASA chiefs to let him establish an office of the theoretical division in New York City to arouse the interest and enlist the participation of the city's scientific community in the space program. The Institute for Space Studies was opened near Columbia University in May 1961 with Jastrow as its director. Around the same time he was appointed adjunct professor of geophysics at Columbia.

The first major project of the new institute was a two-month seminar on the origin of the solar system that was held in the fall of 1961. The origin of the solar system and the physics of the moon have become the primary subjects of the institute's research, but on the more practical, immediate level its scientists have specialized in weather forecasting, by finding the causes of weather disturbances that will lead to long-range weather predictions. By late 1967 Jastrow's group had produced some 300 scientific papers and fifteen books. By the early 1970's the institute's staff numbered 180 scientists, mostly theoretical physicists.

Jastrow has enthusiastically backed NASA's moon program ever since its beginnings in the late 1950's. In April 1959 he was appointed chairman of its lunar exploration group, which planned many of the complex electronic and mechanical tests that were later carried out to help determine the nature of the moon and its origins. The tests included devices to measure radiation and magnetism and to transmit television pictures. Chairman for a year, Jastrow served on the committee through 1962. In 1963 he staunchly defended the newly created $40 billion Apollo Project against those critics in the scientific community who questioned the high priority that the program put on a manned moon landing.

When the Apollo 11 astronauts returned from the first moon landing in July 1969, they carried with them forty-eight pounds of lunar rock and soil that were subjected to painstaking investigations by 142 research teams. Jastrow and five colleagues were officially designated to sum up the results of those tests the following January. Perhaps the most significant finding was that some of the moon samples were as much as 4.6 billion years old, or as old as the solar system. The moon is therefore expected to provide clues to the origins of the earth that are impossible to find terrestrially, since no rocks have been found on earth that are over 3.5 billion years old.

Long concerned with making the fundamentals of space science understandable to the public, Jastrow presented a series of lectures in 1964 on the CBS-TV program *Summer Semester.* Out of those lectures grew his book, *Red Giants and White Dwarfs: The Evolution of Stars, Planets and Life* (Harper and Row, 1967), which draws upon the latest findings of physics, astronomy, chemistry, geology, and biology. The red giants and white dwarfs of its title are stars that are more advanced in age than our sun, which will become a red giant in 5 billion years. By that time it will have engulfed the planets Mercury and Venus and have reached out nearly to the earth's orbit. The reviewer for *Natural History* (December 1967) called Jastrow's book "probably the most successful account yet published for the layman of the continuous thread of events that led from the beginnings of the universe to the appearance of man on this planet."

By 1970 *Red Giants and White Dwarfs* had sold 100,000 copies each in hardcover and in paperback. The following year Harper and Row published a revised edition, with the new subtitle *Man's Descent from the Stars,* for which Jastrow wrote new chapters on the moon, Mars, and Venus to incorporate information obtained from the Apollo moon landings and the Soviet and American unmanned Venus and Mars flights. In 1971 Jastrow again lectured on television's *Summer Semester,* covering subjects ranging from the creation of the universe to life in the twenty-first century, when human beings may colonize Mars and computers may duplicate the functions of the human mind. He has also written for such popular journals as the New York *Times Magazine, Saturday Review,* and *Natural History.*

Jastrow was the editor of *Exploration of Space* (Macmillan, 1960) and the coeditor of *The Origins of the Solar System* (Academic Press, 1963) and *The Venus Atmosphere* (Gordon and Breach, 1969). Since 1962 he has edited *The Journal of Atmospheric Sciences.* The space scientist is a fellow of the American Association for the Advancement of Science and the American Institute of Aeronautics and Astronautics, and a member of the International Academy of Astronautics, the American Physical Society, and the Council on Foreign Relations. He has been a recipient of the Columbia University Medal for Excellence (1962), the Arthur S. Flemming Award (1964), and the NASA Medal for Exceptional Scientific Achievement (1968).

Bill Burrus of the New York *Post* (November 18, 1967) once described Robert Jastrow as one of "the new breed of scientist: outgoing, athletic, handsome, aggressive, articulate." Muscularly built, the NASA physicist is five feet ten inches tall, weighs 160 pounds, and has dark hair. A regular jogger, he sometimes sails, skis, or plays squash or handball. His hobby is painting. In December 1967 he was married to Ruth Witenberg, a former Israeli Army sergeant whom he met during a vacation in Israel. His clubs are the Cosmos and Explorers.

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JENCKS, CHRISTOPHER (SANDYS)

Oct. 22, 1936- Sociologist; author; university professor; education consultant
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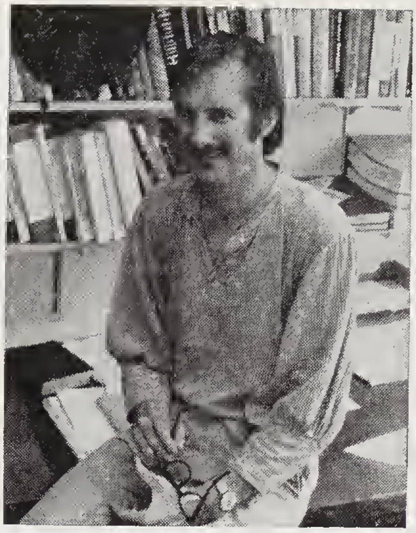
One of the boldest voices influencing contemporary education is that of Harvard sociologist Christopher Jencks, whose recent book *Inequality* (Basic Books, 1972), an attempt to find out what went wrong with the reform programs of the 1960's has touched off a heated debate among educators and scholars. Jencks, who teaches and conducts research at Harvard University, began his career as a member of the editorial staff of the *New Republic* and as a consultant to various educational programs in President Lyndon B. Johnson's Great Society. With David Riesman he published a highly respected assessment of American education entitled *The Academic Revolution* (Doubleday, 1968). Jencks is the chief originator of an "education voucher" plan, currently being tested in California, that offers parents the choice of enrolling their children at government expense in any public, parochial, or private school participating in the program.

Christopher Sandys Jencks was born in Baltimore, Maryland on October 22, 1936, the son of Francis Haynes Jencks, a well-known architect, and Elizabeth (Pleasants) Jencks. He has a sister, Helen Featherstone, and a brother, Stephen Francis Jencks, who is a physician. Jencks's Baltimore home was described in *Time* magazine (September 18, 1972) as "vigorously intellectual."

At Exeter preparatory school in New Hampshire, Jencks was active on the school newspaper. After his graduation in 1954, he went to Harvard, where he majored in English literature and worked on the Harvard daily *Crimson.* He received the B.A. degree *magna cum laude* in 1958 and the following year entered the Harvard Graduate School of Education to study human development. After receiving the Ed.M. degree in 1959, Jencks worked as a research assistant at the Harvard Laboratory of Social Relations from 1958 until 1960, when he left to study sociology at the London School of Economics for a year on a Frank Knox Fellowship. Meanwhile, in 1959, he became a contributing editor of the *New Republic,* and



CHRISTOPHER JENCKS

on his return to the United States he joined the staff of that distinguished weekly of opinion. In 1962 he was named to its board of editors.

In 1963 Jencks left the editorial board of the *New Republic* to become a resident fellow at the Institute for Policy Studies in Washington, D.C. While holding that post, he served as chairman of the Congressional Seminar on Educational Policy (1964-65) and as a consultant on educational policy to government agencies and private groups, including Community Research and Development, Inc. (1964); the White House Conference on Education (1965); the Citizen's Crusade Against Poverty (1965-66); the United States Office of Education (1966); the United Planning Organization (1965-66); and the President's Science Advisory Committee Panel on Educational Innovation (1966-67). In 1967 he joined the faculty of Harvard's Graduate School of Education as a lecturer.

With the Harvard sociologist David Riesman, in 1968 Jencks published *The Academic Revolution,* based on a Carnegie Corporation-funded study of higher education begun by the two men in 1959. Described by its authors as "a sociological and historical analysis of American higher education," *The Academic Revolution* explores the relationship between colleges and universities and American society. It traces the development of institutions of higher learning during the nineteenth century, describes the kinds of colleges that evolved and their relationship to the special interest groups that founded them, and defines and assesses the "academic revolution"—the emergence of professionalism in the American university. *The Academic Revolution* won the American Council on Education Award for the best book on higher education and influenced the thinking of many American educators. Its collaborators have promised to continue their study in a forthcoming book, "The Academic Enterprise," in which they will discuss what they call the "ecology of higher education" in Massachusetts and California.

Designated in 1970 by the Office of Economic Opportunity to draw up a tuition voucher plan for financing elementary school education, Jencks conducted research for the project at the Center for the Study of Public Policy, a Cambridge, Massachusetts organization with which Jencks is affiliated. Although the voucher plan was decried by some critics, who claimed it would bring about the downfall of public education or perpetuate segregation, a substantial number of educators saw it as a fresh approach to public education. With many cities expressing interest in hosting an OEO-funded demonstration project, San Jose, California was finally chosen, and testing began in one school district beginning in September 1972.

While controversy was still continuing over the education voucher plan, Jencks was readying his *Inequality* study, which was to become even more controversial. Supported by Carnegie Corporation money, the study took place at the Harvard Center for Educational Policy Research, which he founded in 1968. Jencks began by reexamining the Coleman Report of 1966 and then went on to analyze most of the other existing studies on the effects of schooling in the United States, using a sophisticated statistical method known as path analysis that has only recently been applied to sociology. With seven research associates at the Center (Marshall Smith, Henry Acland, Mary Jo Bane, David Cohen, Herbert Gintis, Barbara Heyns, and Stephen Michelson), Jencks published *Inequality: A Reassessment of the Effect of Family and Schooling in America* in the fall of 1972.

Although many Americans give lip service to a belief in equality, Jencks contends, most of them accept with equanimity the staggering inequalities of American society. What they do believe in, for the most part, is the idea of equal opportunity, or what Jencks calls the belief that "the rules determining who succeeds and who fails should be fair." According to Jencks, the social reform programs of the 1960's failed because they aimed solely at equalizing opportunity without equalizing society. "Equalizing opportunity," he argues, "is almost impossible without greatly reducing the absolute level of inequality, and the same is true of eliminating deprivation."

Traditionally, the method that Americans have believed in for getting ahead in the economic race has been education, and many of the programs of the 1960's aimed at eliminating poverty through reforming the schools. In bountiful detail, however, Jencks' *Inequality* demonstrates how the quality of schooling has only a minimal long-term effect on the lives of students, in terms of income or other variables. "The character of a school's output depends largely on a single input, namely the characteristics of the entering children," Jencks maintains. "Everything else—the school budget, its policies, the characteristics of the teachers—is either secondary or completely irrelevant."

Schools therefore cannot be expected to reform society, Jencks concludes. "As long as egalitarians assume that public policy cannot contribute to economic equality directly but must proceed by ingenious manipulations of marginal institutions like the schools, progress will remain glacial," he argues. "If we want to move beyond this tradition, we will have to establish political control over the economic institutions that shape our society. This is what other countries usually call socialism. Anything less will end in the same disappointment as the reforms of the 1960's."

Relieving schools of the burden of reforming society, Jencks believes, would allow them to develop a new freedom and diversity. The expense and effort of having good schools, he contends, is more than justified in improving the quality of life of teachers and students. Ironically, however, his book has been most eagerly embraced by political and educational conservatives who see its arguments as evidence for cutting back expenditures on schools and other social programs, and liberal laymen and educators have attacked *Inequality* for the same reasons.

Scholarly critics have faulted Jencks's study on a number of grounds, claiming, for example, that neither his statistics nor his analyzing methods are reliable. Among his academic defenders are Harvard social scientists Daniel Patrick Moynihan and Daniel Bell and Berkeley sociologist Arthur L. Stinchcombe, who has said that the study embodies "the best sociology can offer at the present time." Edward H. Levi, the president of the University of Chicago, has criticized *Inequality* for containing partial truths. Speaking at the university's annual board of trustees' dinner for the faculty on January 10, 1973, Levi said: "He [Jencks] describes schools as dull, depressing and terrifying, or lively, comforting, and reassuring, and he hopes they will be purposeful. Purposeful for what? The concepts are never developed. A subject to which an intellectual tradition has given much thought and explication is lopped off by his methodology. Quite unintentionally, I am sure, the book becomes a defense for a giant mediocrity . . . at a time when it is most important to retain and to give renewed understanding to the values which enrich the human spirit. Mr. Jencks, perhaps unwittingly, sees the schools as places of therapeutic busyness, or existential pain or pleasure. But he gives them no mission."

Since 1969 Christopher Jencks has been an associate professor of education at Harvard University and in 1971 he was appointed a lecturer in sociology. He has written chapters in several books on education and has contributed to such magazines as the *Saturday Review*, the New York *Times Magazine*, the *Atlantic Monthly*, and the *Harvard Educational Review*. From 1964 to 1970 he was a contributing editor of the *New Republic* and since 1968 has served on the board of editors of *Education and Urban Society*. In 1964-65 he served on the University of California Regents' Committee on the Causes of the Free Speech Movement. He has been awarded a Guggenheim Fellowship (1968) and holds an honorary doctor of laws degree from Kalamazoo College (1969).

Christopher Jencks, who is nicknamed "Sandy," was described by Robert Reinhold of the New York *Times* (January 8, 1963) as a "lanky . . . somewhat disorganized looking man." He is six feet two inches tall, weighs 160 pounds, and has hazel eyes and brown hair. Jencks has been married twice: in 1959 to Elinor Langer and in 1964 to Jane Conway O'Reilly, the journalist who writes for *New York* and *Ms.* Both marriages ended in divorce. In his spare time Jencks is an avid sailor. His political affiliation is with the Democratic party. Also funded by the Carnegie Corporation, his next project is a two-year study of alternative child-rearing methods. The study is being conducted at the Cambridge Institute, a "think-tank" that he helped to found in 1968 and of which he is a fellow.

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JENSEN, ARTHUR R(OBERT)

Aug. 24, 1923- Psychologist; educator
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One of the foremost educational psychologists in the United States, Arthur R. Jensen has been on the faculty of the University of California at Berkeley since 1958 and has been a member of the staff of its Institute of Learning since it opened in 1961. An exponent of the view that intelligence is primarily an inherited trait, Jensen is best known for his provocative essay in the February 1969 issue of the *Harvard Education Review*, in which he contended that compensatory education programs like Operation Headstart are doomed to failure, since they cannot affect the genetic heritage of schoolchildren. Described by R. A. McConnell in *Biological Science* (August 15, 1970), as "the most important paper in the field since Pavlov and Freud," the essay set off a nationwide controversy that has not yet subsided, and its views hold important implications for many areas of American social and political life.

Of Danish and German ancestry, Arthur Robert Jensen, the son of Arthur Alfred and Linda Mary (Schachtmayer) Jensen, was born on August 24, 1923 in San Diego, California, where his father owned and operated a lumber and building materials company. He has one sister, Lois Virginia Jensen. Jensen obtained his primary and secondary education in San Diego, where he grew up. He recalls organizing magic shows for the neighborhood children at which he put on "mind-reading" performances. Despite such activities, however, he tended to be a loner, who read a great deal and cultivated his profound interest in music. Throughout his adolescence it was his ambition to become a symphony orchestra conductor, a profession that he still admires. At Herbert Hoover High School, from which he graduated in 1941, Jensen played clarinet in the school band and orchestra. He also played in, and

ARTHUR R. JENSEN

occasionally conducted, the 100-piece Benham Brothers Band, a private ensemble that entertained at Sunday night church gatherings and similar affairs in the San Diego area. At seventeen he played for a time with the San Diego Symphony.

Fascinated by Mahatma Gandhi, Jensen became a vegetarian for a while and developed a strong sense that "one should use his life in ways relevant to serving his fellow man." Thanks to a schoolteacher aunt, who gave him some of her college textbooks, including works by J. B. Watson and E. L. Thorndike, he became interested in psychology, and when he entered the University of California at Berkeley in 1942 he chose it as his major. He also studied physiology and biology and became an undergraduate research assistant in psychology.

After receiving his B.A. degree in February 1945, Jensen returned to San Diego. There, as a graduate student at San Diego State College, which awarded him an M.A. degree in psychology in 1952, he taught biology and physiology at his alma mater, Hoover High School, and did some social welfare casework. For brief periods he was also a lab assistant and a graduate research assistant. Later in 1952 Jensen entered Teachers College of Columbia University, where he earned his Ph.D. degree in psychology in January 1956, after submitting a dissertation entitled "Aggression in Fantasy and Overt Behavior." At Columbia, Jensen became a research assistant to Professor Percival M. Symonds, the distinguished psychologist and scholar, who influenced him both professionally and personally. He feels that none of his graduate courses proved as valuable to him as what he acquired in "apprenticeship fashion" by working side by side with Symonds, although he has long differed considerably from Symonds in his views and orientation. After completing his degree requirements, Jensen spent a year (1955-56) as an assistant in medical psychology at the Psychiatric Institute of the University of Maryland. During that clinical internship he did a study comparing the personalities of three types of adolescent boys—aggressive delinquents, aggressive nondelinquents, and so-called "shrinking violets."

By now Jensen had decided that he wanted to make his career as a researcher and professor in a field of applied psychology rather than as a psychological clinician. Keeping in mind Symonds' advice that "if you want to become a researcher don't be attracted by the best-paying job . . . find the psychologist whose research is the most interesting to you and get a job in his lab," he read extensively in all areas of psychology. Finally, deeply impressed by several of his books, he obtained permission to work in the laboratory of Professor Hans J. Eysenck, the founder and head of the psychological department of the University of London's Psychiatric Institute and one of England's leading psychologists.

Financed by a U.S. Public Health Service postdoctoral research fellowship, Jensen's two years with Eysenck (1956-58) turned out to be of crucial importance in his professional development. "Nearly all my work since then has directly or indirectly grown out of the kind of problems I became involved with during this period in Eysenck's Department," Jensen has recalled. "From then till now I can perceive an essentially unbroken continuity in the things I have been doing as a researcher." Like Eysenck, Jensen is a differential psychologist—that is, one "most concerned with how and why persons differ behaviorally from one another, as they so obviously do." He was particularly influenced by the English psychologist's quantitative and experimental approach to personality research.

In 1958 Jensen joined the faculty of the School of Education of the University of California at Berkeley as an assistant professor of education. He was also an assistant research psychologist at the university's Institute of Personality Assessment and Research from 1959 to 1961. One of the founders of the university's Institute of Learning (and its acting director in the spring of 1964), Jensen has been on its staff since it opened in 1961, initially as an associate research psychologist. He became an associate professor in 1962 and in 1966 became the institute's professor of educational psychology and research psychologist, his present academic rank.

At the Maudsley Hospital in London, where Eysenck's department was located, Jensen had focused his research interests on the study of individual learning differences. As a researcher at Berkeley, he maintained and developed that interest, concentrating, especially after 1960, both on individual differences in learning and on the closely related subjects of cultural, developmental, and genetic determinants of intelligence and learning ability, especially in relation to psychology and learning problems of the culturally disadvantaged. Many of his studies were financed by grants from the U.S. Office of Education, the U.S. Office of Economic Opportunity (OEO), the National Science Foundation, the National Institute of Mental Health, and the University of California's Institute of Social Sciences.

Around 1962 Jensen began extensive testing of black, Mexican-American, and other minority-group school-children, developing a series of "culture-free" intelligence tests that could be administered in any language. The results of that program soon led him to distinguish between two separate types of learning ability (or intelligence): Level I, or associative learning, may be defined as simple retention of input—that is, rote memorization of simple facts and skills; Level II, or conceptual learning, is roughly equivalent to the attribute measured by I.Q. tests—the ability to manipulate and transform inputs—that is, the ability to solve problems.

Statistical analyses of his findings led Jensen to conclude that Level I abilities were distributed equally among members of all races, but that Level II occurred with significantly greater frequency among whites than among blacks (and among Orientals somewhat more than among whites). Other studies, which he conducted at about the same time, convinced Jensen that 80 percent of intelligence is due to genetic factors and only 20 percent to environment. He concluded, in other words, that intelligence, contrary to the view of most American educators and psychologists, is primarily an inherited trait.

When those two theories of Jensen's were combined, they led to the even more striking conclusion that the well-known differences in performance on intelligence tests of American blacks and whites, with whites as a group regularly scoring higher than blacks as a group at all social-class levels, were due to inherent and essentially unchangeable intellectual differences between the two races, rather than to the effects of poverty, discrimination, and similar remediable factors.

It should be noted that Jensen does not maintain that individual white persons are brighter than individual blacks. He points out that the range of intelligence, like that of any other trait, is the same in all races, but that differences appear in the norm for each race. The brightest blacks and the brightest whites get the same high scores, but more whites than blacks get high scores, while the majority of black scores congregate at a lower level than the majority of white scores.

Those findings, though by no means established with absolute certainty, as Jensen himself admitted, ran counter to the equalitarian and environmentalist orientation that had dominated American thinking for several decades. In a country already torn by racial strife, it had been considered politically indiscreet to suggest that there might be inherent intellectual differences between the races. Equally unacceptable to many Americans were the implications of Jensen's findings for school reform, since he called for the establishment of diverse programs to match differences in the learning ability and readiness of individual pupils.

To many, Jensen's findings smacked of racism, although he insists that he abhors any kind of discrimination against individuals and points out that there is an obvious difference between racism and research on racial differences. As his findings were published in various professional journals, however, he increasingly came under criticism from his colleagues, although he remained unknown to the public at large. That situation changed radically in February 1969, when the *Harvard Education Review,* which had invited him to prepare an essay about genetic research on intelligence and its relevance to current educational problems, published his 123-page article, "How Much Can We Boost I.Q. and Scholastic Achievement?"

The longest single work ever published by the influential and prestigious journal, Jensen's essay was described by Clayton Fritchey in the New York *Post* (April 4, 1969) as "the most discussed, and perhaps least read, article of the year" and by Joseph Alsop in the Washington *Post* (March 12, 1969) as a "remarkable, deeply disturbing paper." It promptly set off a storm of bitter controversy. In its aftermath, as Christopher Jencks observed in the *New Republic* (September 13, 1969), Jensen became "the most publicized (and vilified) figure in psychology today." He was threatened in person and by crank callers, burned in effigy by campus radicals, put in jeopardy of losing his job, ostracized by colleagues, accused of being a fascist, condemned by blacks and liberals, and lauded by segregationists.

The article was read into the *Congressional Record* (May 28, 1969, vol. 115, no. 88, pp. H-4270-4298) by a Southern Congressman; was introduced in evidence in court in a Virginia school segregation case; was made required reading at Columbia Teachers College and other institutions; was summarized for President Richard Nixon and his Cabinet by Daniel Moynihan; and was reviewed and discussed in almost every leading newspaper and magazine in the United States. Swamped by protests and complaints, the *Harvard Education Review* ran rebuttals by six scholars in its next issue and for a time refused to provide reprints of the article, even to Jensen.

The sound and the fury surprised and puzzled Jensen, who felt his findings were of vital importance, and who had intended to open up for objective discussion a subject that, he believed, had been too long swept under the rug. While he continued with his research, controversy raged around him, with his critics often bringing more heat than light to the issue. Writing in the New York *Times Magazine* (August 31, 1969), Lee Edson observed that "this reaction to Jensen's views—amounting to a kind of intellectual overkill —is a measure of the deep tensions that run through the heart of American life today."

In the three years since the appearance of the *Harvard Education Review* article, the controversy has not abated. Scholars have not yet arrived at a final solution to the ancient problem of "nature versus nurture" and perhaps never will, since conclusive evidence is so hard to obtain. Meanwhile, Jensen has gone on with his work, as convinced as ever that his findings and conclusions are valid, and he is still calling for educational reforms based upon them.

Arthur R. Jensen is the coauthor, with Percival M. Symonds, of *From Adolescent to Adult* (Columbia Univ. Press, 1961), and the coeditor, with M. Deutsch and I. Katz, of *Social Class, Race and Psychological Development* (Holt, 1968). He has written more than 120 articles and chapters for professional journals and books in education and psychology. His controversial article for the *Harvard Education Review* has been reprinted in the book *Perspectives in Educational and Psychological Measurement* (Prentice-Hall, 1972), edited by G. H. Bracht, K. Hopkins, and J. C. Stanley. His two latest books are *Genetics and Education* (Methuen, 1972) and *Educability and Group Differences* (Harper, 1973).

Among his many affiliations, Jensen is a fellow of the American Psychological Association and a member of the Western Psychological Association, the California State Psychological Association, the American Society of Human Genetics, the Psychonomic Society, the American Association for the Advancement of Science, the National Society for the Study of Education, Sigma Xi honor society, and Psi Chi. In 1964-65, as the recipient of a Guggenheim Fellowship, he spent another year with Eysenck at the University of London, while in 1966-67 he was a fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford, California.

On May 6, 1960 Jensen married Barbara Jane DeLarme, the daughter of an airline pilot, whom he met while she was studying psychology at Berkeley. He and Mrs. Jensen, who works as an educational research associate in the public schools, have a ten-year-old daughter, Roberta Ann, called Bertie for short. The family, which counts a Rhodesian Ridgeback dog named Tammy as its fourth member, lives in the Orinda hills outside Berkeley and does little socializing. Weighing 175 pounds and standing five feet eleven inches tall, Jensen has deep-set green eyes and brown hair. Lee Edson, who described him as "a tall, almost somber figure, addicted to dark attire," commented on his "aloof dignity," his mild manner, his honesty, and his cloistered life-style of dedication to work, calling him a "professor's professor." As quoted by Jack Fincher in the March/April, 1972 issue of *Human Behavior*, Mrs. Jensen says that her husband is unworldly, lonely, and absent-minded—often humorously so.

For recreation Jensen enjoys swimming, playing chess, cooking Indian curries, and reading biographies and books on music. He likes to follow printed orchestral scores while listening to recorded symphonies on his high fidelity equipment, energetically using an old chopstick as a batón. Jensen is a civil rights advocate and a political independent with liberal tendencies.

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JOHNS, GLYNIS

Oct. 5, 1923- Actress
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Winsome British comedienne Glynis Johns received less than her due recognition for thirty-eight years, until her long, sustained dedication to her craft was rewarded with a Tony Award for best actress in a Broadway musical in 1973. Miss Johns, a vivacious performer with a distinctive, throaty voice, has been acting since she was twelve. Her fifty-odd stage, screen, and television credits include the title role in the play *The Marquise*, the mother in the film *Mary Poppins*, and the lead in the television series *Glynis*. She received the Tony for her performance in the current Broadway hit *A Little Night Music*.

Glynis Johns is fourth-generation show business. Her father is Welsh actor Mervyn Johns and her mother, who died recently, was Australian pianist Alys Maude (Steele-Payne) Johns. The parents met as students in London and after their marriage they toured with Mrs. Johns's family, the Steele-Payne Bellringers, a musical troupe well known throughout Australia, New Zealand, and South Africa. Glynis was born in Pretoria, South Africa on October 5, 1923. When she was three weeks old she made her first stage appearance, in the arms of her proud parents.

The actress has described her upbringing as "non-permissive," explaining, "My mother was a devout Christian Scientist and my father a conservative Welshman. . . . He finds permissiveness unattractive, and so do I." The Johnses moved back to England when Glynis was five. In addition to standard schooling, she studied ballet in Bristol and became a prodigy at it, earning a ballet teaching certificate at twelve. In December 1935 she made her professional stage debut as the principal ballerina in a Christmas pantomime called *Buckie's Bears* at the Garrick Theatre in London. Actor Leo Genn was the business manager for the show, and when he went to the Old Vic, the famous British national repertory company, he persuaded her to go along with him. Early in 1936 she played Napoleon's daughter in *St. Helena* at the Old Vic, and later in the same year her reputation as a child actress was firmly established with her portrayal of Mary Tilford, the malevolent student, in Lillian Hellman's *The Children's Hour* at the Gate Theatre in the West End. Her subsequent West End juvenile credits were the Elf and the Child in *The Melody That Got Lost* (1936-37), Sonia Kuman in *Judgment Day* (1937 and 1939), the title role in *A Kiss for Cinderella* (1937-38), and Miranda in *Quiet Wedding* (1938) and *Quiet Week-End* (1941).

Signed to a contract by Alexander Korda, Miss Johns made her cinematic debut in *South Riding* (released in the United States in 1938). She subsequently appeared in the British films *Prison Without Bars* (1939), *The Fugitive* (1939), *The Prime Minister* (1941), *The Invaders* (1942), *The Adventures of Tartu* (1943), and *Vacation from Marriage* (1945).

In the theatre she was the title player in *Peter Pan* (1943-44), Corinne in *I'll See You Again* (1944), Pam in *Fools Rush In* (1946), and Mary Flemin in *The Way Things Go* (1950). But the constant, growing demands of her motion picture work eventually left her no time for the West End. Her postwar credits included featured roles in the war-related British films *Perfect Strangers* (released in the United States in 1945), *This Man Is Mine* (1946), and *Frieda* (1947); the title role, a flirtatious mermaid, in *Miranda* (1949); the rich girl turned dedicated nurse in *Flesh and Blood* (1951); a stewardess on a defective airplane in the comedy-drama *No Highway in the Sky* (1951); the lady high diver who loses her nerve in "Gigolo and Gigolette," one of the episodes in *Encore* (1952); an English Channel islander who helps keep a prize heifer out of Nazi hands in the serio-comic war movie *Island Rescue* (1952); and the seductively wide-eyed dance instructor who almost succeeds in outpromoting the title character (Alec Guinness) in *The Promoter* (1952).

British film distributors voted Miss Johns the top box-office attraction of 1952. In the latter year she made her Broadway debut inauspiciously, in the title role of *Gertie*, which closed after five performances at the Plymouth Theatre. Returning to movie work in England, she portrayed Mary Tudor in *The Sword and the Rose* (released in the United States in 1953); the medical missionary in *The Beachcomber* (1954); the wife of the celebrated Scottish patriot in *Rob Roy* (1954); and a New Zealand pioneer in *Land of Fury* (1955).

Miss Johns's talents were under-utilized in her first Hollywood role, that of the boisterous Maid Jean opposite Danny Kaye in the Kaye-oriented vehicle *The Court Jester* (Paramount, 1956). Her next film appearance was a cameo role as a whore in *Around the World in Eighty Days* (United Artists, 1956). After starring as one of the newlyweds caught up in Monte Carlo gambling fever in the British film *Loser Takes All* (1956), she had major roles in the Hollywood productions *All Mine to Give* (Universal, 1957), *Shake Hands with the Devil* (United Artists, 1959), and *Another Time, Another Place* (Paramount, 1958). She was nominated for the Academy Award for best supporting actress for her portrayal of the lusty widow innkeeper in outback Australia in *The Sundowners* (Warner Brothers, 1960), in which her father played her suitor.

Keeping a foot in the theatre, Miss Johns played Major Barbara in a production of the Shaw play generally recognized as one of the better Broadway offerings of the 1956-57 season, and in 1958 she was Jennifer Wren in *Plaintiff in a Pretty Hat,* which failed to survive its pre-New York tryouts. On American television she was seen in roles on *Naked City* (ABC), *Adventures in Paradise* (ABC), *General Electric Theatre* (CBS), *Saints and Sinners* (NBC), and *Dupont Show of the Month* (CBS).

Early in 1962 Miss Johns underwent surgery for cancer of the stomach. Three weeks after leaving Cedars of Lebanon Hospital in Los Angeles she was the guest star in the television drama "A Very Present Help," in NBC's *Dr. Kildare* series, and soon afterward she was signed by George Cukor for *The Chapman Report* (Warner Brothers, 1962). For her portrayal of the flirtatious wife of an art dealer in that screen adaptation of Irving Wallace's novel she was nominated for a Golden Globe Award. The reviewer for *Variety* (August 29, 1962) commented, "Miss Johns does the best acting in the film, rising above the flimsiest of the four episodes with a spirited and infectious performance."

GLYNIS JOHNS

Next Miss Johns starred in the Hollywood films *The Cabinet of Caligari* (Twentieth Century-Fox, 1962), *Papa's Delicate Condition* (Paramount, 1963), and *Mary Poppins* (Buena Vista, 1964), in which she played the mother. Regarding her supporting role in *Dear Brigitte* (Fox, 1965), Richard L. Coe wrote in the Washington *Post* (February 26, 1965): "As she is in Mary Poppins, Miss Johns is Everyman's ideal wife-mother-friend. [Once] an endearingly odd-ball ingenue, she has taken to older roles with as distinctive a finesse." Miss Johns played a zany writer of sex fiction in the farce *Don't Just Stand There* (Universal, 1968) and Mrs. Squeezum, one of the bosomy wenches in the bawdy Restoration costume comedy *Lock Up Your Daughters* (Columbia, 1969).

On American television she attempted a series based on the film *The African Queen,* but the project was dropped when the pilot episode, "Safari," shown on the *Dick Powell Theatre* in April 1962, proved to be a dud. Her second attempt at a series was more successful: *Glynis*—a situation comedy-suspense show in which she played a kooky murder-mystery writer with a penchant for finding real-life corpses—ran for thirteen weeks on the CBS network in the 1963-64 season. It was dropped for its failure to register well in the Nielsens, but when it was brought back as a summer rerun in 1965 it hit sixth place in the ratings.

On stage in the 1960's Miss Johns was Miss Mopply in *Too Good to be True* in New York in 1963 and Anne of Cleves in *The King's Mare* in London in 1966. In an interview with Blaik Kirby of the Toronto *Globe and Mail* (May 6, 1972), Miss Johns revealed that she had "very, very bad stage fright" until she starred in John Mortimer's *Come As You Are* at the New and Strand theatres in London in 1970. "I spent ten months doing *Come As You Are,* which was four plays in one evening, with different characters and accents in each one, on a revolving stage, and changing costumes all the time. There was no time to be nervous. I pity the people who have to wait all evening to go and say one line. You can dry up on one line." She toured South Africa in *Forty Carats* in 1971. After touring the English provinces in Noel Coward's *The Marquise,* a costume comedy about a lady of many loves who decides it is time for her to settle down, she took the play on the road in North America, in 1972.

Swedish director Ingmar Bergman's delicate, witty cinematic jewel, *Smiles of a Summer Night,* about a turn-of-the-century web of over-civilized sex and love relationships untangled during a weekend in the country, was the inspiration for *A Little Night Music.* Adapted for the musical stage by Hugh Wheeler (book), Stephen Sondheim (music and lyrics), and Harold Prince (production and direction), the operetta opened to rave reviews at the Shubert Theatre in February 1973, with Miss Johns singing the role of actress-courtesan Desiree Armfeldt. "Poor Glynis Johns, a delectable middle-aged tomboy, is disastrously miscast as the embodiment of ripe femininity," wrote cantankerous John Simon, of *New York* (March 12, 1973), but he was virtually alone in that opinion. As Robert Berkvist pointed out in the New York *Times* (March 11, 1973), her portrayal of the role of Desiree was generally "acknowledged to fit her as snugly as a Gibson Girl's girdle." Jack Kroll of *Newsweek* (March 12, 1973) wrote: "As Desiree, Glynis Johns is adorable, singing with the voice of a princess who is turning into a frog but pretends she is becoming a nightingale. Her charming croak and Hermione Gingold's lubricious lisp make an engaging mother-daughter sound system." In addition to Miss John's award for best actress, *A Little Night Music* garnered five honors in the Tony Awards ceremony on March 25, 1973, including the award for best musical.

Miss Johns's *A Little Night Music* contract is for eighteen months. During this stay in New York the actress is subletting an apartment on Central Park West from Sir John Gielgud. Her permanent home is a small flat in the Chelsea section of London.

According to Blaik Kirby in his *Globe and Mail* article, Miss Johns tries to live up to her image as a comedienne—"either bubbling and madly gay or crisp and slightly witty"—but "sooner or later the real Glynis comes out, a shy, insecure, perhaps even sad woman." The actress is five feet three and a half inches tall, weighs about 112 pounds, and has freckles and blondish hair. "The color . . . may change," she has observed of her hair, "but it's always fair." New York *Times* interviewer Robert Berkvist found her "radiant" and "looking as warm and as cool as a peppermint stick," and Helen Dudar of the New York *Post* (July 13, 1968) testified, "Even flustered, Miss Johns sounds nice, that distinctive crackling voice of hers cascading along like a storybook British spring." Miss Johns has explained the quirk in her voice as "the result of two vocal chords that are slightly twisted," so that "the air hits the soprano and the contralto at the same time."

Glynis Johns has been married to and divorced from actor Tony Forward (by whom she has a son, actor Gareth Forward), soap company executive David Ramsey Foster, and publishing executive Cecil Henderson, and she is separated from her fourth husband, novelist Elliott Arnold. In an interview with Linda Christmas for the *Guardian* (December 1, 1972), she attributed her string of marriages to her conservative attitude, explaining that her father found permissiveness unattractive and so did she. "Really I was legalizing affairs. Many women I know have not been married but have had hundreds of affairs. Just because I've been married four times doesn't mean I take it lightly. . . . It's all very painful. Not living in harmony makes me ill." She said she was "sure" that "terrible worries" weighing on her at the time contributed to her stomach cancer.

While the cancer was completely eradicated, she was left with a weakened pancreas and a susceptibility to intestinal infection. (She succumbed to such an infection during the previews of *A Little Night Music* but, good trouper that she is, she rallied in time for the opening.) She is allergic to nicotine, cannot take more than one alcoholic drink a day with impunity, and must watch her diet carefully. In her leisure hours Miss Johns dances, plays the flute and the piano, writes poetry, paints, cooks, swims, does gymnastics and muscle-tone exercises, reads, meditates, and, above all, rests. "I have to have a lot of rest and be alone quite a lot of the time," she told Blaik Kirby. "If I can be alone, reading quietly and puttering about and doing my exercises, I'm fine." She also confessed to being "deeply religious," a reader of "the odd book on metaphysics" and a devotee of the Science of Mind. "I'm trying to find out about the universe, about why we're here."

In her acting Miss Johns is highly disciplined and much more intense than audiences would ever guess. She approaches her craft with dedication and love. "Otherwise you cannot do it properly," she has said. "It hurts too much." In an interview with Margaret McManus of the New York *World-Telegram and Sun* (July 21, 1962) she said, "During my days of discontent I often wished I'd had a chance to be a doctor or a lawyer. But I have come to realize that acting is my high point of intelligence. I try every day to be a better actress than I was the day before."

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KEMPTON, (JAMES) MURRAY

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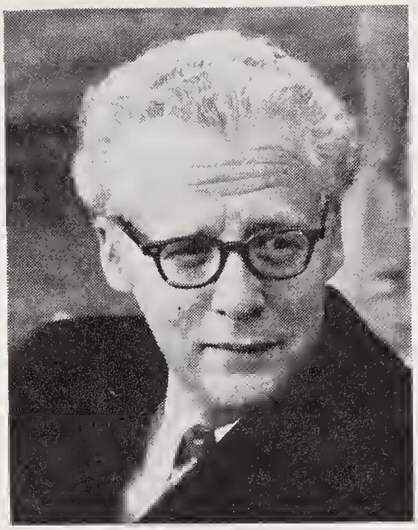

MURRAY KEMPTON

Known as "a master phrase-maker with a sharp ear and a sharper pen," the journalist and author Murray Kempton has tried to establish a reputation for commitment to fairness ("There's no excuse for kicking somebody unless he's up") and dedication to truth ("I want my distortions to be of my eye and not my bias"), while disdaining such political labels as "liberal" or "radical." For about seventeen years, Kempton wrote a four-day-a-week column for the New York *Post,* and during the 1960's he served briefly as an editor with the *New Republic* and as a columnist with the New York *World-Telegram and Sun.* Since 1969, when he left the New York *Post* to devote himself to free-lance writing he has regularly contributed to the *New York Review of Books.* In his articles Kempton focused upon individuals at significant moments —including labor leaders, mobsters, politicians, Communists, Freedom Riders, baseball players, and movie stars. During the McCarthy era, he was one of the few journalists who publicly defended the civil liberties of Communists; in 1961 he traveled an embattled route from Montgomery, Alabama, to Jackson, Mississippi, with civil rights' activists. His crusading articles have earned him several journalism awards. Kempton is the author of *Part of Our Time* (1955), a study of radicals in the 1930's; *America Comes of Middle Age* (1963), a collection of his columns, covering a dozen years; and *The Briar Patch* (1973), a book about the Black Panther movement.

A member of a distinguished family of Virginia Democrats that had experienced better days, James Murray Kempton was born in Baltimore, Maryland, on December 16, 1918, the only child of James Branson and Sally (Ambler) Kempton. He grew up in modest circumstances in a Baltimore that, in his words, "was still enough of a Southern city to have its own corner for that sort of family that . . . rested on that border between respectability and assured position." Kempton observed in *Part of Our Time* that "by adherence to a special set of rules the child of the shabby genteel can sometimes leap across the time which has passed by his family and function in the real world without doing violence to the hopes his mother held out for him."

After attending Baltimore schools, Kempton studied government and history at Johns Hopkins University, where he was reputed to have read a book a day. "When anyone else borrowed money from you, you assumed it would go for wenching," a friend has recalled, as quoted by William Longgood in the New York *World-Telegram and Sun* (September 9, 1964). "But when Murray asked you for 65 cents, you could always be sure he was headed for the book shop." During vacations Kempton worked at various jobs. One summer he shipped out as a seaman, and for a short time he belonged to what he called the "Communist fraction of the sailors' union on the East Coast." Later he became a member of the Socialist party.

On obtaining his B.A. degree from Johns Hopkins in 1939, Kempton worked for ten months as a relief investigator in Baltimore. He spent his time, he told Longgood, "trying to steal enough for my clients, but there was never enough to steal." He then went to New York City, where he was assigned the task of organizing a new non-Communist American Youth Congress at a salary of $15 a week. Later he became an organizer for the International Ladies Garment Workers Union in Peekskill, New York. "All I did was sit in my office all day and read Thomas Wolfe," he recalled in the *World-Telegram* interview. "I read everything Wolfe ever wrote. I wish I'd heard of Proust then." In 1941 Kempton went to work as publicity director for the American Labor Party, and about that time he wrote pamphlets for the Young People's Socialist League and the Workers Defense League.

In late 1942 Kempton joined the staff of the New York *Post* as a labor reporter. With reference to his credentials for that job, he later wrote: "I had never worked in a factory, but I had briefly worked for a labor union, and I knew labor leaders and arbitrators and statisticians; in other words, I was equipped to engage the shadow and no one complained much about the substance." Three months later, Kempton entered the

United States Army, and during his two years of service he saw combat in the Pacific. Discharged with the rank of corporal in 1945, he worked in 1946-47 as a reporter for the Wilmington (North Carolina) *Star* before returning to the *Post*. From 1947 to 1949, Kempton was assistant to the *Post's* labor editor and columnist, Victor Riesel, whom he succeeded in 1949.

In the beginning, Kempton wrote mainly about labor events and personalities, with special emphasis on the relationships between certain union leaders and organized crime. Eventually he expanded the range of his subjects to include civil rights and civil liberties as well as foreign affairs and domestic politics. Reflecting on the Presidential campaigns of Adlai E. Stevenson, which he personally covered for the *Post*, Kempton later wrote: "The politics I miss ended in 1952, although we did not know it then. The 1952 political conventions were the last to which a man could come with any real cause to doubt the outcome. . . . The delegates to a modern convention have become mere members of a studio audience; this change, which is important to aesthetics if not to history . . . is a depressing one. . . ." With the Stevenson defeat of 1956, Kempton abstained from voting for more than a decade.

During the McCarthy era of the 1950's Kempton devoted much of his effort to what he called "some internal exiles"—American Communists who had been fired from jobs, expelled from labor unions, evicted from housing projects, and denied pension benefits. As a member of the national board of the American Civil Liberties Union, Kempton attempted to satisfy what he called his "personal obsession" with the rights of Communists. His efforts were largely unsuccessful, however, because, as he later recalled, the A.C.L.U. itself had succumbed to the anti-Communist hysteria of the time.

The "social myth" of the so-called Red Decade, and the abstract, collective language that characterized that myth, were examined by Kempton in his first book, *Part of Our Time; Some Ruins and Monuments of the Thirties* (Simon & Schuster, 1955), through the lives of some of those who had committed themselves to it, such as Alger Hiss, Whittaker Chambers, Elizabeth Bentley, Paul Robeson, Joseph Curran, and Walter Reuther. Writing with what Louis Barron in *Library Journal* (March 15, 1955) called "a blend of compassion and vitriol, sympathy and sarcasm," Kempton suggested that those of his subjects who became Communists "were terribly flawed by their acceptance of a gospel which had no room in it for doubt or pity or mercy." At the same time he paid homage to the radical "who dared to stand alone" and whose voice was almost stilled in the 1930's. Most critics commented favorably on the book. "It is easily the best essay on American Communism and Communists that anyone has done," Richard H. Rovere wrote in the *New Yorker* (May 21, 1955), "and it should rank high in the broader category of books about American life and politics." Martin Solow, in his review in the *Nation* (August 20, 1955), agreed that it was a stimulating work, but suggested that somewhere underneath what Kempton had written "there exists the shadow of his own radical past. Were he to assay further his values . . . he might well find that he need not patronize and deprecate that past."

In the mid-1950's Kempton wrote some moving columns about the beginnings of the Negro struggle for civil rights in the South, covering such events as Autherine Juanita Lucy's admittance to the University of Alabama and the trial of two white men in Mississippi charged with murdering Emmett Till, a black teen-ager. Taking a year's leave from the *Post*, Kempton went to Italy on a Fulbright grant in 1958 to teach journalism at the University of Rome. In 1959 he was one of a group of journalists who accompanied Nikita S. Khrushchev on his coast-to-coast tour of the United States, and in 1960 he again covered the national political conventions and the Presidential campaign. Returning to the South in 1961, Kempton wrote a series of columns on the challenge to segregation by the Rev. Martin Luther King Jr. and the Freedom Riders.

In other *Post* columns Kempton wrote about such diverse individuals as the Rev. Billy Graham, Senator Joseph R. McCarthy, Ted Williams, Louis Armstrong, Harry Belafonte, and James Hoffa, and discussed such topics as the effects of automation, the activities of right-wing extremists, New York City politics, and the United States position toward Cuba—which he compared with that of an elephant confronted by a mouse. A perennial champion of the underdog, Kempton caused something of a stir among his liberal friends when he defended New York's Tammany Hall leader Carmine DeSapio at the time of his downfall in 1961, and again when he fraternally supported right-wing columnist Westbrook Pegler, who was dismissed by the Hearst press in 1962.

Kempton's second book, *America Comes of Middle Age; Columns, 1950-1952* (Little, 1963), a collection of 136 of his New York *Post* articles, arranged under eight topics, evoked some criticism for its lack of coherence and for what Garry Wills described in *National Review* (January 14, 1964) as his tendency to reduce the essence of individuals to their "last newsworthy gesture." On the whole, however, the volume received favorable reviews as a trenchant, convincing observation of the American scene, and many critics tended to agree with Emile Capouya's assessment in the *Saturday Review* (November 16, 1963), that "on the big question of what is alive in our otherwise moribund republic Mr. Kempton is in the right."

In the spring of 1963 Kempton left the New York *Post* and moved to Washington, D.C. to accept a $20,000-a-year job as an editor and columnist-at-large with the liberal weekly *New Republic*. "On the *Post* . . . I could say whatever I damned well pleased. I was just part of the paper's smorgasbord," Kempton remarked shortly after moving into his new job. "But with the *New Republic* . . . I feel a responsibility . . . to be not just a maverick." A reporter who interviewed him for *Newsweek* (June 17, 1963) observed that "for Kempton, who rarely spent more than two hours on a single newspaper column, the transition hasn't been completely painless," and that on several occasions he "labored through the night" to meet a deadline. During his year and a half with the *New Republic,* Kempton contributed some book reviews and wrote some fifty articles on such topics as the politics of the Kennedy and early Johnson administrations, the workings of Congress and of the newspaper press, the Warren Report, the trial of Jack Ruby, the Bobby Baker case, and Joe Valachi's revelations about the Mafia.

Kempton returned to the daily press in September 1964, when he was engaged as a columnist by the moderately conservative New York *World-Telegram and Sun.* He remained with the *World-Telegram* until the spring of 1966, when it ceased publication, and he then returned to his former position as columnist for the New York *Post.* In February 1969 Kempton again resigned from the *Post,* explaining that he was tired of keeping everything he wrote down to a maximum of 800 words. "I want some place I can write with amplitude," he asserted, as quoted in *Newsweek* (March 3, 1969). "I'm not sure that newspapers are for me anymore."

Meanwhile, a major change in Kempton's approach to national politics had occurred in 1968, when for the first time in twelve years he took an active political position, supporting Senator Eugene J. McCarthy of Minnesota for the Democratic Presidential nomination. "Mine has for years been a life dedicated to no civic activity," he explained in the *Saturday Evening Post* (November 2, 1968). "I was called from this quietude by a national contagion and a private pique. . . . The humiliated-citizen part of me turned to Senator McCarthy because he stood for the Commons against the King when no one else in the Commons would." Elected a McCarthy delegate from Manhattan's West Side, he took part in the turbulent Democratic National Convention in Chicago that summer. On August 29, 1968, following the nomination of Hubert H. Humphrey for President, Kempton joined an estimated 3,000 antiwar demonstrators in a protest march down Michigan Avenue and was among seventy-nine persons arrested on charges of disorderly conduct. During his trial with twelve others, Kempton described the incident as "a peaceful revolt" and "an entering into opposition to the government of the United States on my part as presently functioning." He was found guilty of the charges with the other defendants on April 14, 1969 and was fined $250; on appeal, the convictions were upheld on March 30, 1972 by the Illinois Supreme Court.

In addition to his regular columns, Kempton has, since the mid-1950's, contributed scores of free-lance articles to various magazines, including the *Reporter, Commonweal, Life, Harper's Magazine, Atlantic Monthly, Esquire,* and *Playboy.* Since June 1969 he has written a monthly article or review for the *New York Review of Books,* and he has also appeared as a news commentator on CBS radio's *Spectrum.* His book *The Briar Patch; The People of the State of New York vs. Lumumba Shakur, et al,* an examination of the Black Panthers and the quality of American justice, was published by E. P. Dutton & Company in 1973.

Kempton's journalism is notable for its compactness, its terse, arresting lead paragraphs, and its epigrammatic, allusive, and at times haunting style. Occasionally its thinking becomes cloudy or opaque, and its syntax convoluted. "The daily column is at best an ephemeral art form," a writer for *Harper's* observed in July 1956: "Mr. Kempton has a nice sense of how much effort to give to it; he throws himself away, and blows material in a paragraph that his more economic competitors would stretch into a ten-part series." Democratic Congressman Richard Bolling of Missouri has said of Kempton, as quoted in *Newsweek* (June 17, 1963): "I read his damned stuff religiously. Sometimes I can't understand what he's saying, but the end effect is enormous. He's a breath of fresh air with political insights." According to *New Republic* editor Gilbert A. Harrison, Kempton "can be opaque sometimes. But he always comes up with at least one line which absolutely delights me."

Still a member of the American Civil Liberties Union, Kempton also belongs to the Committee for Cultural Freedom, the League for Industrial Democracy, and Alpha Delta Phi fraternity, and he is a fellow of the Adlai Stevenson Institute. In 1950 he won a Sidney Hillman Foundation award for reporting, and in 1955 the Newspaper Guild of New York conferred its Page One award on him for "outstanding writing in the field of civil liberties." He earned his second Page One award from the Newspaper Guild in 1962 for his series on the Freedom Riders. In March 1967 Kempton received the George Polk Memorial Award for interpretive reporting that is "intellectually sensitive, morally responsive, and powerfully instructive."

Murray Kempton was first married on June 11, 1942 to Mina Bluethenthal, by whom he had four children, Sally Ambler, James Murray Jr., Arthur Herbert, and David Llewellyn. He and his present wife, the former Beverly Gary, have a son, Christopher. On November 26, 1971 James Murray Kempton Jr. and his wife, Jean, both writers, were killed in an automobile accident in Virginia. A scholarly looking man with graying, reddish-brown wavy hair, Kempton wears horn-rimmed glasses and favors tweed jackets and loafers. Tall and slender, he stands at five feet eleven inches and considers 157 pounds his "working weight." He is a pipe-smoker, having switched from cigarettes—four packs a day—more than thirty years ago, and his eating habits are unpredictable. For relaxation, he likes to engage in easy conversation over a glass of beer. Toward persons in high places, Kempton maintains a healthy irreverence, and he believes that journalists should learn "to write about politicians and businessmen as if they were Mafiosi." His skepticism of ideological systems led him to the conclusion that "the most dangerous thing you can do is follow your ideas to their logical conclusion," since "life itself is illogical."

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KEPES, GYÖRGY (ke'pish dyûrd'y)

Oct. 4, 1906- Artist; educator; author
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To his efforts to resolve the ever increasing dichotomy between art and science, György Kepes has applied an exceptional wealth and diversity of skills. As designer, typographer, film maker, architect, sculptor, teacher, and writer, he has used technological advancements to encourage a cross-fertilization of what C. P. Snow crisply called the "Two Cultures." At the Massachusetts Institute of Technology's Center for Advanced Visual Studies, which he directs, Kepes, who is also a painter, has found a base for his search for common ground, creating art forms that utilize neon lights, metals, and ignited gas and contributing to the design and development of organic architecture. Because the split in cultural life has increased the fragmentation of twentieth-century man, Kepes' quest is for "humanism in design and the recognition of the individual." In an essay of 1949 he asked, "Has not our concern for the efficiency of detail led to the neglect of the efficiency of the most important design . . . man as an individual and as a member of society?"

A native of Hungary, György Kepes was born in the small town of Selyp on October 4, 1906 to Ferenc and Ilona (Fai) Kepes. When as a child he made drawings and paintings of everything around him, he was encouraged to develop his talent by the example of an uncle, a physician who also painted. Another of his uncles was a magistrate and art collector. The Hungarian composer Béla Bartók had a strong influence on Kepes, who quoted him in a conversation reported in *Arts Magazine* (May 1970): "One has to get both the root and the fruit to comprehend the system." Entering the Royal Academy of Fine Arts in Budapest, he studied under Istvan Csok and earned his Master of Fine Arts degree in 1929. While at the academy, in 1928, he had joined an avant-garde student group, Munka, with whose members during the next two years he espoused socially sympathetic views toward labor. His contact with that group perhaps sharpened and enlarged the humanism seen in his later writings on aesthetic theory.

In his protest against social injustices Kepes turned in 1930 from painting to film, which was then regarded as a more honest and effective medium of visual communication. During that year he went to Berlin to work on films, stage sets, exhibitions, and graphic designs, often in collaboration with László Moholy-Nagy, the Hungarian painter, designer, and photographer. Both artists were acquainted with the Bauhaus, which emphasized the union of artistic principles with utilitarian design. In Berlin, from 1930 to 1934, and later in London, from 1935 to 1937, Kepes experimented with the effects of light and shadow on photosensitized paper and on exhibition and other types of design.

Moholy-Nagy, who had also spent about two years in London in the mid-1930's, moved to Chicago in 1937 to become director of the so-called "New Bauhaus" and then sent for Kepes to head its light and color department. After the failure of that school a year or so later, Moholy-Nagy opened the Chicago Institute of Design, with Kepes again in charge of the light and color department. In the United States he had continued his film experiments, producing, for example, *Photomontage* in 1937. During the early years of the decade of the 1930's his work had been exhibited in Budapest, Berlin, New York City, and London. His first major one-man show in the United States was held at the Katharine Kuh Gallery in Chicago in 1939.

For about five years, or until 1943, Kepes taught at the Institute of Design. The educational ideals and methods, some of them Bauhaus-inspired, that he developed during those years were summed up in his book *Language of Vision* (Theobald, 1945), which through analysis of how design is perceived pointed the way toward new possibilities in representation in art. In 1944 he designed the exhibition "Arts of the United Nations" for the Art Institute of Chicago and in 1945, the introduction room for the Exposition des Techniques Américaines de l'Habitation et de l'Urbanisme in Paris. During the period from 1938 to 1950 he accepted commissions for graphic designs from *Fortune* magazine, the Container Corporation of America, and Abbott Laboratories.

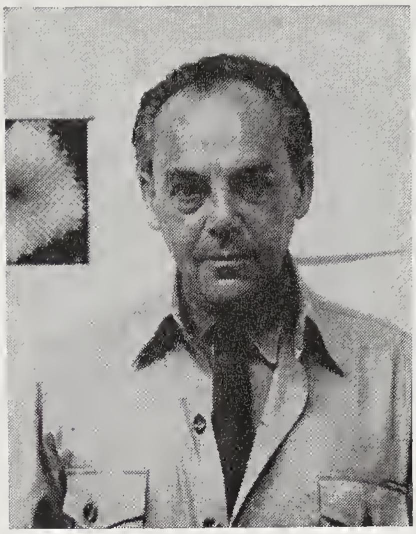
Although he has said that he loves to paint, during his early years in the United States Kepes painted only intermittently, altogether no longer than about six months. In 1950, however, he resumed painting on a fairly regular basis. His attitude toward his work was well articulated in a statement written for the catalogue of the 1952 University of Illinois Exhibition of Contemporary American Painting, in which, in part, he seems to be contrasting himself with the somewhat strenuous action painters then in vogue: "In painting I am not satisfied with the muscular acrobatics of violent lines and explosive colors, with their compassless abandon. I suspect the ego-dominated visual exercises in personality competition. I am searching for those low-energy experiences which, in their subdued scale, allow more embracing patterns of order. I am seeking affinities between my complete moments and the patterns of my surroundings and have found for myself a new meaning for landscape. The tranquil, yet very much alive, rhythm of some age-old, commonplace experiences—a sunset—branch of a tree—suggest for me the coherence and completeness so lacking in our urban industrialized chaos. By painting them I keep them to guide me to the rich potential values inherent in the new landscape of the scientific world."

Kepes' abstract and semiabstract pictures—some quiet, some aflame with color—owe a part of their affinity with romantic nature painting to a technique of collage that the artist has followed effectively over the years. Customarily he first covers his large canvases with a thin coat of color on which he drips glue or plastic adhesive in patterned trails and globules to hold lines and patches of sand. He then applies light, glazed layers of color and often lavishly lays on gobs of bright pigment with a palette knife. The result is more than a diversity of textures: as Dorothy Adlow pointed out in the *Christian Science Monitor* (March 4, 1963), "The picture approximates a bas-relief."

With titles like *Serene Image, Sky Mirror, Whispering Winter Whites, Flock of Tender Hues, Trembling Veil,* and *Inviting Mistscape,* Kepes' paintings are a poetic expression of man's confrontation with nature in which the inner and outer worlds are brought into correspondence by an appeal to the emotions, the mind, and the senses. "Kepes keeps his romantic tendencies firmly under control by the use of horizontal bands of darker colors, squares or vertical lines," Susan Drysdale wrote in the *Christian Science Monitor* (May 26, 1972). "But fortunately they are not sufficient to subdue the strongly lyrical streak in his work."

As a teacher and theorist Kepes has also had an important influence on contemporary art. After leaving the Institute of Design in 1943, he taught briefly at North Texas State Teachers College and at Brooklyn College. In 1946 he became professor of visual design in the School of Architecture and Planning at the Massachusetts Institute of Technology. There he taught drawing, photography, and commercial art and also organized a light workshop, as he had in Chicago.

Writing on function in modern design, in an essay pleading for humanism, or renewal of recognition of the needs of the individual, in design, Kepes was the chief contributor to the 1949 Harvard University Press publication *Graphic Forms; The Arts as Related to the Book.* At MIT he had an excellent opportunity to observe the relationship between art and science, particularly in convergences of natural phenomena and art images, a subject that had long fascinated him. In *The New Landscape in Art and Science* (Theobald, 1956) he used photographs of magnified sights seen otherwise only through laboratory instruments to illustrate new dimensions that the natural scientist is bringing to the visual world. "Science has opened up resources for new sights and sounds, new tastes and textures," he wrote in his introduction. "If we are to understand the new landscape, we need to touch it with our senses and build the images that will make it ours. For this we must remake our vision." Kepes was chosen to edit and write the introduction to "The Visual Arts Today," a special issue of *Daedalus* that appeared in the winter of 1960.


GYÖRGY KEPES

Kepes' most ambitious undertaking was the compiling and editing of the landmark seven-volume "Vision + Value" series (Braziller, 1965-72), a collection of about a hundred essays by eighty-four natural and social scientists, architects, and critics. The well-illustrated volumes, for some of which Kepes also wrote an introduction, are titled *Education of Vision; Structure in Art and Science; Module, Proportion, Symmetry, Rhythm; The Nature and Art of Motion; The Man-Made Objects; Sign, Image, Symbol;* and *Arts of the Environment.* Many of the essays grew out of Kepes' teaching at MIT. They represent a kaleidoscope of disciplines pushing at the frontiers of the "language of vision"; at the same time they seek to amalgamate the energies and sensibilities of art and technology to provide an ecology for man.

Basic to Kepes' philosophy in "Vision + Value" is that the many specializations of contemporary men and women cut them off from one another. Besides advocating the advancement of knowledge in every human endeavor, Kepes insisted in one of his lectures, "we must combine and intercommunicate all such knowledge so that we may gain the sense of *structure,* the power to *see,* in the deepest, richest sense, our world as an interconnected whole." "Vision + Value" attempts to show the way to integration through an eclectic synthesis of anthropology, biology, experimental psychology, relational mathematics, communication theory, linguistic analysis, and engineering. At the least, Kepes' work is the cornerstone of a new structuralist art criticism of matching conventional patterns and intrinsic motives viewed through any one of the above sightings. More simply, the thrust is toward mutual identification through form expression—for example, snowflake crystals, molecular designs, laser light refractions. The similarities of artist and scientist discovery/creation are evident. Through complementation, integration may be arrived at.

In an article for *Daedalus* (Winter, 1965) Kepes wrote, "I propose the formation of a closely knit work community of 8 to 10 promising young artists and designers. . . . It is assumed that close and continuous work contact with one another and with the academic community of architects, city planners, scientists, and engineers would lead to . . . the development of new ideas." His proposal of what may be regarded as a Yeatsian meeting of moon and sun led to the opening in the fall of 1967 of MIT's Center for Advanced Visual Studies, of which he was made director. The formal dedication of the center, jointly with that of MIT's Center for Theoretical Physics, took place in March 1968 and was marked by a symposium on science and art.

Despite too little time for planning and limited funds, Kepes organized an exhibition, mainly the work of his center, to represent the United States at the 1969 São Paulo Bienal. Protesting repressive measures against native artists taken by the government of Brazil, the artists of several other countries boycotted the show. Although urged by some of his colleagues to resign as head of the United States group, Kepes tried to convince the others that the exhibition should be held at São Paulo as a positive show against a negative force. American participation was eventually canceled, but Kepes' stand may be interpreted as an apolitical maneuver to preserve growth in a stultifying world.

Some of the plans for Kepes' show at the São Paulo Bienal were developed in an exhibition titled "Explorations," which was presented at MIT's Hayden Gallery in March 1970 and at the National Collection of Fine Arts in Washington, D.C. the following month. The aim of Kepes' "cross-disciplinary team," was what he terms a "symbiosis" between the expression of personality in art and the anonymity of science. For him, the province of the artist is not simply aesthetic preoccupation, but tasks of civic and social importance.

Movement and light, basic ingredients of modern life, have suffered ugly mutations, as the neon light, for example, blights American cities. Kepes presents light as an energy source interacting with man. The "Explorations" show effectively demonstrated the possibility of Kepes' earlier recognition of light as the "palette" of the "new civic art." Electricity is not Kepes' only light source. His *Flame Orchard,* a twenty-foot field of gas flames responding to music, won a top award at the 1972 Colombian Bienal Coltejer.

The deterioration of America's urban landscape has involved György Kepes in the exploration of an ecologically more resolved environment. That movement obviates structure as a mirror of external nature and seeks strong, beautiful new shapes in gossamer walls or membrane roofs like Pier Luigi Nervi's dome in Rome's Sport Palace, which resembles a transectional microphotograph of a plant stem. True to the integration of art and science, Kepes pursues the same end. He has worked with the strobe light inventor, Harold Edgerton, on a fountain whose water flow would flick like a strobe. Another of his projects is a mammoth lightwater monument for Boston Harbor celebrating the 1976 United States Bicentennial. Ghetto bathing fountains for children is another of his architectural proposals. His forty-foot series of screens, designed in 1963, with squares-within-squares sprinkled overall with aluminum filings that fronts New York's Pan Am building is not an "intricate grill of stainless steel bars," but an interpretive representation of metal oxidation moving under the kinetic light of a microscope.

Among Kepes' other architectural murals are those for the Children's Library in Fitchburg, Massachusetts; the Graduate Center of Harvard University; the Church of the Redeemer in Baltimore; the Manufacturers Trust, Time-Life Building in New York; the Wellesley Public Library; the chapel window of Bradford Junior College; and hotels of the Sheraton Corporation in Philadelphia, Chicago, and other cities. His work has been seen in group and one-man shows throughout the United States and in several European countries. His honors include degrees from the Philadelphia College of Art, Loyola University, Carnegie Mellon University, and the University of Mexico. György Kepes has received awards from the American Institute of Graphic Arts and the Society of Graphic Arts, the Silver Medal of the Architectural League of New York (1961), and the Fine Arts Award of the American Institute of Architects (1968). He was a Guggenheim fellow in 1960-61 and is a member of the National Institute of Arts and Letters and a fellow of the American Academy of Arts and Sciences.

While in England, György Kepes met Juliet Appleby, an art student, whom he married on November 3, 1937. They have a daughter, Juliet, and a son, Imre. Mrs. Kepes is an author and illustrator of children's books. Like her husband, she became a naturalized American citizen. Kepes has grayish green eyes, conservative tastes in grooming, and a quiet, intense manner. Both he and his wife are interested in Eastern art, and their home in Cambridge is said to be "almost Oriental" in atmosphere. Kepes does most of his painting at the studio of his house in Wellfleet, Cape Cod, where sand for his pictures is close to hand.

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KILEY, RICHARD (kī'lē)

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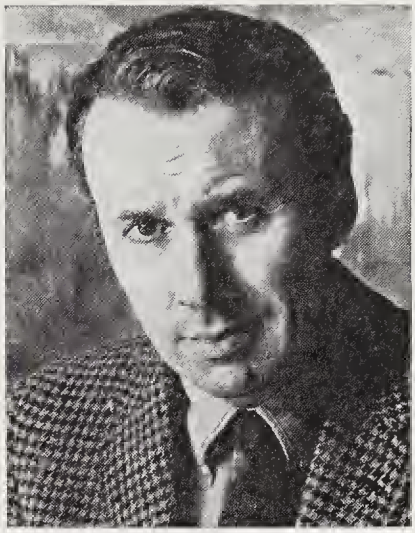
Each an asset to the other, Richard Kiley and television came into favor together in an enlarged world of entertainment. The young actor was seen on virtually all of the major dramatic shows, such as *Studio One, Playhouse 90*, and *Omnibus*, during the Golden Age of live television. Early in 1953 he made his Broadway debut in a revival of Shaw's *Misalliance*, which later that year he contrasted with a singing role as the Caliph in *Kismet*, setting a pattern of alternating between straight dramatic and musical parts that he has followed ever since. A polished and many-sided performer of steadily increasing stature, Kiley has also appeared in several motion pictures, including *Blackboard Jungle*. His most loudly applauded achievement so far, however, has been on the New York stage, where in 1965 he created the dual role of Cervantes-Don Quixote in the hit musical *Man of La Mancha*.



RICHARD KILEY

Richard Paul Kiley was born on the South Side of Chicago, Illinois on March 31, 1922 to Leo Joseph Kiley, a railroad statistician, and Leonore (McKenna) Kiley. He was the only son in an Irish Catholic family of three children. His mother was a talented amateur singer, and his paternal grandfather had a fondness for reciting entire operas and quoting Shakespeare. There were no other theatrical interests in the family to encourage Kiley. Because of his shy and noncompetitive nature, his classmates at Mount Carmel High School conspired as a prank to have him be given the lead in the school play, *The Mikado*. To his surprise, Kiley found the experience "a wonderful way to communicate without a one-to-one relationship," as he told Ralph Blumenfeld in an interview for the New York *Post* (June 6, 1970).

In 1939 Kiley entered Loyola University, but left the following year to accept a scholarship at the Barnum Dramatic School in Chicago, which he has described as a "declamatory academy run by a dear little lady of 80." His year of dramatic training was followed by three and a half years of service in the Navy during World War II, most of the time as a gunnery instructor in Pensacola, Florida. His career in entertainment had begun around 1941 when he received $15 for uttering the word "Duz" in a radio commercial. After the war he returned to Chicago, where he was heard on *Ma Perkins* and other radio soap operas. He made his professional stage debut in stock in the summer of 1946 at Michiana Shores, Michigan. Moving to the East in 1947, he first appeared on the New York stage later that year as Poseidon in the Equity Theatre production of *The Trojan Women*.

For almost two years Kiley played bit parts for Equity Library Theatre, becoming so discouraged with his fortunes as an actor that he wrote to the University of Syracuse for information about a career in forestry. Just when he was on the verge of giving up the theatre, he was called to read for the touring company of *A Streetcar Named Desire*. On a national tour of the play from 1948 to 1950 he understudied and eventually replaced Anthony Quinn as Stanley Kowalski.

The fledging actor came to countrywide prominence in a fledgling industry, television. At a time when television regularly borrowed the established stars of stage and screen, Kiley was a notable exception: he carried to the older media a reputation won on television. He first attracted attention as the embittered prizefighter in *The Champion* during the first season of the *Robert Montgomery Show* (June 5, 1950). Other programs on which he had dramatic roles included *Studio One, Omnibus, Playhouse 90* and *Kraft Television Theatre*. Since the plays of those programs were broadcast live, often after only ten days of rehearsal, Kiley has compared the opportunity for experience afforded by them with that available in the stock and repertory companies of earlier days. Over the years he has undertaken a broad spectrum of roles on television, from a prisoner of war in *POW* (1955) to the apocryphal fourth Magus in *The Other Wise Man* (1957). More recently he has performed in the well-reviewed video plays *Ceremony of Innocence*, a National Education Television presentation of June 12, 1970, and *All the Way Home*, seen on NBC-TV's *Hallmark Hall of Fame* on December 1, 1971.

On the stage meanwhile, Kiley had made his Broadway debut in a revival of Shaw's *Misalliance* at City Center on February 18, 1953. The production was a resounding success, winning the unanimous applause of the New York critics and extending its limited engagement with a run at the Ethel Barrymore Theatre beginning on March 6, 1953. Kiley played the part of Joey Percival, the inevitable Shavian hunted male. Walter Kerr, then of the New York *Herald Tribune*, praised Kiley's comic brilliance in a performance that netted him a Theatre World Award. The role long remained his favorite. On December 3, 1953 Kiley made his Broadway singing debut as the Caliph in *Kismet* at the Ziegfield Theatre. The musical itself received mixed reviews, with some critics objecting to the uneasy blend of Arabian nights and Broadway glitter, but they were united in admiring Kiley. Robert Coleman of the New York *Daily Mirror* (December 9, 1953) said of Kiley and his costar, Joan Diener, that "for newcomers to the musical stage, they act and sing like veterans." Kiley, a baritone, left the role after fewer than three months because he felt uncomfortable singing in the somewhat higher register required of the Caliph.

The screen is another medium in which Richard Kiley proved his versatility and consummate craftsmanship during the 1950's. He began with nonstarring parts in melodramas of varying merit: *The Mob* (Columbia, 1950), *The Sniper* (Columbia, 1951), *Eight Iron Men* (Columbia, 1952), and *Pickup on South Street* (Twentieth Century-Fox, 1954). In *The Phenix City Story* (Allied Artists, 1955), a semidocumentary with social commentary based on factual accounts of the attempts of an Alabama attorney general to free a small town from gangster control, Kiley gave a remarkably convincing portrayal of John Patterson, the son of the crusading attorney general.

Blackboard Jungle (MGM, 1955), the sensational film about juvenile delinquency in a metropolitan vocational school, provided Kiley with one of his few rewarding Hollywood roles—Joshua Y. Edwards, an idealistic young teacher whose faith is smashed along with the collection of jazz recordings he brings to class. The movie aroused so much controversy that it was withdrawn from the Venice Film Festival. The publicity resulted in good box-office receipts and, to Kiley's benefit, in broad exposure in American and foreign theatres and on television. He starred as the American architect in *Spanish Affair* (Paramount, 1958), a mild chase-travelogue-romance whose scenic beauty did not quite compensate for its flawed plot. With George Peppard and Jean Seberg, Kiley shared top billing in *Pendulum* (Columbia, 1969) in the part of a lawyer and civil libertarian who helps out a misjudged police officer.

Preferring the stage to motion pictures, Kiley spent as little time as necessary in Hollywood. His appearance at the Off-Broadway Phoenix Theatre in October 1954 in *Sing Me No Lullaby*, a play attacking McCarthyism, reportedly put him in professional limbo for several months. Partly because of the caliber of his performance on the TV war drama *POW*, he was chosen for the lead in *Time Limit!*, which opened at the Booth Theatre on January 24, 1956 under the auspices of the Theatre Guild. *Time Limit!* centered on the question of treason among prisoners of war subjected to unusual punishment and projected fundamental ethical and moral questions of loyalty and personal and social responsibility. The play's enthusiastic reviewers included William Hawkins, who wrote in the New York *World Telegram and Sun* (January 25, 1956) that Kiley achieved "important new size as an actor" in the part of Major Harry Cargill. During June 1958 at the Spoleto Festival in Italy he was seen as James Tyrone, playing opposite Colleen Dewhurst in *A Moon for the Misbegotten*.

Kiley followed that excursion with an award-winning performance as Tom Baxter, the American strong man, in the musical *Redhead*, which began its run at the 46th Street Theatre on February 5, 1959. Set in a wax museum in turn-of-the-century London, the musical received barely passing marks for its book and music. Its outstanding asset was its star, Gwen Verdon, who lured a sizeable Broadway audience to make the show the most successful of the season. Although many of the reviews gave most of their space to lavish praise of Miss Verdon's many talents, the critic for the New York *Journal-American* called attention to the importance of Kiley's contribution to the comic murder musical: "Part of the reason that Miss Verdon looks so good is that Mr. Kiley helps her enormously to look so." He also toured in the part, which in 1960 won him his first Antoinette Perry Award.

For his return to straight drama Kiley accepted the starring role in a play based on Allen Drury's Pulitzer Prize-winning best seller *Advise and Consent*. Adapted by Loring Mandel, the script closely followed the novel, which exposed the purported cut-throat machinations behind the approval by the Senate of a Presidential Cabinet appointee. The emphasis, however, was shifted to the part played by Kiley, Brig Anderson, the uncompromising, idealistic Midwestern Senator. After the play opened at the Cort Theatre on November 17, 1960, Howard Taubman commented in the New York *Times* that "a fine cast gives dimension to the characters," singling out Kiley for special mention, and George Oppenheimer wrote in his *Newsday* review that "Richard Kiley is nothing less than superb."

As Diahann Carroll's attractive leading man, Kiley then portrayed a warmhearted but vacillating American expatriate in *No Strings*, which had its première at the 54th Street Theatre on March 15, 1962. The first musical with both lyrics and score by Richard Rodgers, it told of a once successful novelist and a highly successful black model who meet and fall in love in Paris. The book, by Samuel Taylor, was judged to be totally unbelievable and dull, and while Rodgers' music was polished and his lyrics passable, no one saw in the work another *Oklahoma!* Briefly during 1964 Kiley replaced Craig Stevens in *Here's Love* and in December of that year opened in *I Had a Ball* at the Martin Beck Theatre. In that musical comedy, which was set on Coney Island and starred Buddy Hackett, he played Stan the Shpieler.

During the run of *I Had a Ball*, Kiley was offered the unlikely dual role of Miguel de Cervantes and his famous character, Don Quixote, in a musical to be called *Man of La Mancha*. The production, with book by Dale Wasserman, music by Mitch Leigh, and lyrics by Joe Darion, had a low-budget tryout at the Goodspeed Opera House in East Haddam, Connecticut in the summer of 1965. It arrived on November 22, 1965 at New York's ANTA-Washington Square Theatre amid dire predictions of financial disaster and with a meager advance sale of $3,000. Audiences and critics soon recognized it as one of the most innovative and creative musicals of recent years. Eventually it was performed in forty-five countries and twenty-two languages.

Presented with a minimum of scenery on the thrust stage of the ANTA Theatre, *Man of La Mancha* was framed by the concept of the imprisoned Cervantes entertaining his fellow prisoners in a sixteenth-century jail. In order to stave off their hostility, he acts out the story of Don Quixote. Kiley made the transitions from the writer to the fabulous knight with a deftness that astounded the critics. Howard Taubman wrote in the New York *Times* (December 12, 1965) that "Kiley's ability to differentiate each one so clearly becomes the musical's firmest pillar," and Richard L. Coe of the Washington *Post* (January 26, 1966) asserted that "there is no finer performance on the current New York stage in straight play or musical." For his work in *Man of La Mancha,* Kiley received his second Tony, the Drama Critics Poll, and the Drama League awards, among others. His singing of the popular song "The Quest," better known as "The Impossible Dream," became the standard against which many male singers came to judge themselves. Kiley made his London debut in the role in June 1969 at the Piccadilly, where the musical had a run of 253 performances. With Joan Diener, also a member of the original cast, Kiley starred in a warmly welcomed revival of *Man of La Mancha* at Lincoln Center's Vivian Beaumont Theatre in the summer of 1972.

Interspersed among Kiley's several resumptions of the Cervantes-Quixote role were leads in three short-lived Broadway ventures. He played Julius Caesar, the title part in *Her First Roman,* a musical adapted from Shaw's *Caesar and Cleopatra,* with Leslie Uggams as the heroine. Its run at the Lunt-Fontaine Theatre, beginning on October 20, 1968, lasted for only seventeen performances. No critical blame for the musical's faults, however, fell on Kiley. Brendan Gill's opinion in the *New Yorker* (October 26, 1968) was fairly representative: "Richard Kiley *is* sensationally appealing; he makes a handsome, stalwart Caesar, and he sings his sad songs with valetudinarian charm." Kiley's gift for characterization also failed to rescue *The Incomparable Max,* based on two sketches by Sir Max Beerbohm, which closed at the Royale Theatre in November 1971 after twenty-three performances; and *Voices,* a talky ghost story in which he costarred with Julie Harris for eight performances at the Ethel Barrymore Theatre in April 1972.

Discussing Kiley's performance in *Her First Roman,* Clive Barnes wrote in the New York *Times* (October 21, 1968), "Mr. Kiley's singing always has a certain heroic tone to it that gives an almost moral dimension. It is an extraordinary voice, inimitable and attractive." He has made several recordings, including a Rodgers and Hammerstein songbook for RCA and the original cast albums for *Kismet, Redhead,* and *Man of La Mancha.*

On May 5, 1948 Richard Kiley married Mary Bell Wood. They had six children, David, Michael, Kathleen, Dorothea, Erin, and Deirdre. In 1968, after a divorce from his first wife, Kiley married Pat Ferrier, a dancer whom he had met when both were working in *Redhead.* The six-foot actor keeps his weight at about 175 pounds by jogging and taking long walks. Onstage he manages to look either husky or gaunt, as his role requires. Although he is politically concerned and has on occasion been active in peace causes, he prefers to make humanitarian statements through his work, as he did in his portrayal of Ethelred, the eleventh-century antiwar King of England, on WNET's *Ceremony of Innocence.* He dislikes publicity, crowds, and groups—both political and religious groups. His favorite forms of relaxation are writing, sketching, carpentry, and reading philosophy.

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KILLANIN, MICHAEL MORRIS, 3D BARON

(kil-an'in)

July 30, 1914- Irish sports executive; journalist; businessman
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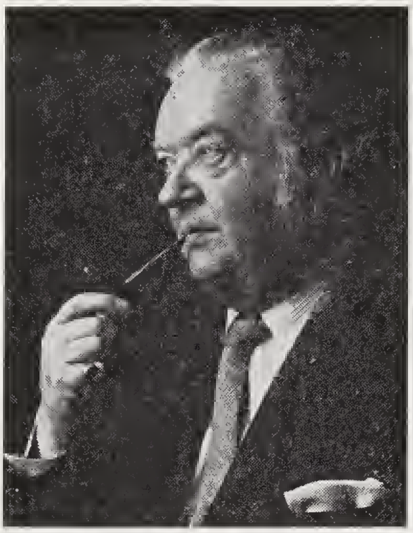
In a year when the Olympic ideal had been tarnished by nationalism, both petty and tragic, the election in August 1972 of the Right Honourable Michael Morris, Baron Killanin to the presidency of the International Olympic Committee promised better things for the future. Reputedly a more moderate man than his predecessor, Avery Brundage, Lord Killanin seems more amenable to change and more sympathetic to the problems of athletes who must earn their livelihood while still maintaining their amateur status. British by birth and Irish by descent, he has been a success as a journalist, army officer, businessman, and public servant. In rehabilitating the image of the Olympics, Killanin will need all the moderation and goodwill at his disposal. Scarcely had he assumed the presidency when the 1976 Winter Games, originally scheduled for Denver, were summarily rejected by the voters of Colorado.

Michael Morris—later to become the third Baron Killanin—was born in London, England on July 30, 1914, the only child of George Henry and Dora (Wesley Hall) Morris. His father was a lieutenant colonel in the British army, formerly



LORD KILLANIN

in command of a battalion of the Irish Guards, who was decorated for his service on India's Northwest Frontier and in South Africa during the Boer War. Colonel Morris was heir to the title of Baron Killanin, then held by his unmarried older brother, and his infant son became the heir in 1915 when the colonel was killed in action near Villers-Cotterês, France. In 1918 Michael's mother married Colonel Gerard Tharp.

The Morris family traced its lineage as far back as Richard Morris, who was elected bailiff of Galway, Ireland, in 1486. His descendants served the town and county with distinction for two centuries: Andrew Morris, in 1652, took an active part in defending Galway from the Parliamentary forces of Oliver Cromwell. The family was not only monarchist but Roman Catholic, and another descendant, George Morris, served in the army of King James. In 1841 Martin Morris became High Sheriff of Galway, the first Catholic to hold that post since the deposition of James. In 1900 his son Michael—chairman of the Board of National Education and vice-chancellor of the Royal University of Ireland—became the first Baron Killanin. When he died a year later, the barony descended to his son and thence to his grandnephew.

Michael succeeded his uncle in 1927, when he was a thirteen-year-old first-year student at Eton College. After his graduation from Eton in 1931, he spent a year at the Sorbonne in Paris. Returning to England, he enrolled in Magdalene College, Cambridge University, where he was an amateur boxer, rider, and oarsman. He received his B.A. degree from Cambridge University in 1935 and a pro forma M.A. degree the following year. Meanwhile he had begun his career in journalism by joining the staff of the London *Daily Express* as a reporter in 1935. Within a year he moved to the London *Daily Mail* and the London *Sunday Dispatch*, serving as a reporter and writer of political columns until 1939. Among his early assignments was a three-week vigil on the doorstep of Fort Belvedere, the private home of King Edward VIII, waiting for the confirmation of the story of the king's 1936 abdication. The following year he was appointed special war correspondent for the *Daily Mail*, assigned to covering the Sino-Japanese War of 1937-38. In 1938-39 he served as political columnist of the *Sunday Dispatch*, an affiliate of the *Mail*.

When World War II broke out in 1939, Killanin joined the King's Royal Rifle Corps with the rank of second lieutenant; by 1943 he was brigade major of the 30th Armored Brigade. He served with the King's Royal Rifle Corps until the end of the war. Discharged in 1945 with the rank of major, he held a territorial efficiency decoration, and was a member of the Order of the British Empire.

Since the end of World War II, Lord Killanin has pursued a variety of interests, in journalism and the cinema, in business and in public service. His first published volume was *Four Days: 25-29 September, 1938* (Heinemann, 1938). Immediately after the war he wrote a biography entitled *Sir Godfrey Kneller and His Times, 1646-1723* (Batsford, 1948). More recently, in collaboration with Michael V. Duignan, he wrote the *Shell Guide to Ireland*. Still in print, the Ireland guide was first published by the Edbury Press in London, Collins in Ontario, Canada, and Norton in New York City; a revised edition was released in the United States by Norton in 1968. Killanin has also contributed articles to a number of American and European publications, including archaeological journals.

Killanin has been involved in the production of a number of films, several of them set in Ireland and several directed by his friend John Ford. The most well-known is *The Quiet Man* (Republic, 1952), a romance about an Irish-American boxer, played by John Wayne, who returns to the old country. Killanin is sometimes credited as producer of the film, although by his own account he was only "associated with" the production. He was similarly "associated" with the productions of *Young Cassidy* (MGM, 1965) and *Alfred the Great* (MGM, 1969) and was the producer or coproducer of three others: *The Playboy of the Western World* (Janus, 1963), *The Rising of the Moon* (Warner, 1957), and *Gideon's Day* (Columbia, 1958).

Lord Killanin has been confusingly described in the media both as a rich man and as one who has had to make his own way in the world. Both descriptions probably contain elements of the truth. In the business world he has pursued so many interests that it is difficult to distinguish between those that are merely titular and those that are the foundations of his fortune. He is the director of thirteen firms, including his own Killanin Estates, Irish Shell, British Petroleum Ltd., the brewery firm of Beamish & Crawford Ltd., and several Irish banks and trust companies. He is chairman of the board of Bovril Ireland Ltd., the Associated Life and Pension Services Ltd., the Chubb Lock and Safe Company of Ireland Ltd., and Chubb Alarms, Ireland Ltd. In 1952-53 he was president of the Galway Chamber of Commerce, and from 1955 to 1958 he was president of the Incorporated Sales Managers' Association of Ireland.

Killanin's connection with the Olympics began in 1952, when he became Ireland's representative to the International Olympic Committee, the organization charged with staging the quadrennial Olympic games and with establishing and enforcing the standards of amateurism that govern the competition. When Killanin joined the committee, it was just beginning the twenty-year tenure of Avery Brundage as president, with its stress on amateurism. A millionaire many times over, Brundage took a stern view of amateurs who were subsidized by commercial interests. "Sport is a pastime and a diversion," he declared, as quoted by the New York *Post* (September 9, 1972). "The devotion of the true amateur athlete is the same devotion that makes an artist starve in a garret rather than commercialize his work." Laudable as his view may have been, it was bound to cause friction in an era when the Olympics had ceased to be the private preserve of gentleman athletes, and when Russian and other national teams could be subsidized in ways not subject to the Olympic code.

Already a member of the eight-man executive board, Lord Killanin became vice-president of the International Olympic Committee in 1968. In that position he was involved in some of the organization's more controversial decisions, including, in 1972, the expulsion of Austrian skier Karl Schranz from the Winter Games, the unsuccessful attempt to keep the Rhodesian team in the games despite a Black African boycott, and the resumption of the competition soon after eleven Israeli athletes were murdered at Munich.

Nevertheless, when Killanin became president of the International Olympics Committee on August 23, 1972, the reaction was euphoric. However closely he had associated with Brundage, he was a different man, a younger man, and by all accounts a much more moderate man. "The Olympic Year 1972 is ending with considerable hope for the future," wrote the editors of *Skiing* (December 1972), pointing out that Killanin not only met with a delegation of athletes, but that the delegation included the recently expelled skier, Karl Schranz. A *Newsweek* writer observed (September 4, 1972): "Though he shares many of his predecessor's philosophies, Killanin is expected to be more amenable to change."

Killanin has already ruled out the possibility of opening the Olympics to professional athletes. "Professionals never will be admitted," he assured Neil Admur of the New York *Times* (August 24, 1972). But he has endorsed, in principle at least, the equally radical suggestion that games be abolished as such, and that specific competitions be staged at different times and at different sites. In his view, as quoted in *Time* (September 25, 1972), "There is too much concentration on the fortnight of the games rather than on the Olympic movement, which goes on all the time." In the immediate future he will probably move to reduce the nationalism that now dominates the games, and that marred the 1972 events at Munich. "The medal table is a damnable thing," he told Ian Wooldridge of the London *Daily Mail* (September 8, 1972). "At the moment we have the big shots, America and Russia, trying to prove their way of life is better because of the number of gold medals they win. It proves nothing of the sort." In the same *Daily Mail* interview Killanin informed Wooldridge that although he would devote his full-time attention to the Olympics at first, he hoped to reduce it to one week out of four. "I have my family and my business interests to look after," he said.

Michael Morris, Baron Killanin married Mary Sheila Cathcart Dunlop in 1945. They have four children: Redmond Morris, an assistant film director and heir to the title; Mrs. Deborah Bryden, who is married to the playwright Bill Bryden; and twin sons, Michael and John. Lord Killanin is a burly and round-faced man with blue eyes and gray hair. He weighs about 210 pounds. An Associated Press reporter wrote of him (New York *Times*, August 24, 1972): "Killanin appears to be a man who would deal with crises calmly and with unflappable British aplomb. Although he is Irish, at first meeting you would take him for a blue-blooded Englishman. He has a deep, musical voice that sounds British through and through, without a trace of Irish in it." He is Irish in his sense of humor, however, as he demonstrated in an interview with John Samuel of the *Guardian* (September 16, 1972). When the interviewer asked him if the Olympics were still relevant, Killanin, who is a Roman Catholic, replied: "The principles are right, of that I am sure. You can never please everyone. Some people think the Pope is a Protestant."

Killanin is chairman of the Galway Race Committee and a member of the Irish Turf Club and the National Hunt Steeplechase Committee. He is president of the Commemara Pony Breeders and is affiliated with a long list of organizations ranging from the Royal National Lifeboat Institution to the National Monuments of Ireland Advisory Council. In addition to his military decorations he has received the following honors: Knight of Honor and Devotion of the Sovereign Order of Malta, 1948; Finnish Order of Olympic Merit, 1952; Star of Italy, 1958; Commander of the Order of the Grimaldi, Monaco, 1961; and the Austrian Olympic Medal, 1965. His clubs are the Garrick and Beefsteak clubs of London, the St. Stephen Green club of Dublin, and the County Club of Galway. He maintains homes in both Dublin and Galway.

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KLASSEN, ELMER T(HEODORE) (klas′ən)

Nov. 6, 1908- Postmaster General
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Although it is spavined by its long political past, outdated facilities, manual processing of mail, vanishing American railroads, and the resistance of its employees to innovation, Elmer T. Klassen, the Postmaster General of the United States, is convinced that the United States Postal Service can be run on a businesslike basis. Under his direction it has made some progress towards its goal of operating on a self-sustaining basis by 1984, the year that federal subsidies are scheduled to end, by cutting the work force and introducing new ways to handle mail. Klassen likes to remind his skeptical critics, in and outside of government circles, that "you can't take an organization that's been living in a political environment and turn it around overnight."

Largely self-educated, Klassen began his career as a messenger in the San Francisco plant of the American Can Company in 1925. Forty years later he became president of the huge billion-dollar corporation, only to resign in May 1968 because of a "variance" with the "approach" of its chairman of the board, William F. May. In February 1969 he became deputy postmaster general of the United States under Winton M. Blount, whom he succeeded as Postmaster General on January 1, 1972. While deputy postmaster general, Klassen was closely associated with the drafting of the postal reorganization bill that was signed into law by President Richard Nixon in August 1971. Under its provisions the postal service was transformed into an independent agency of the Executive Branch and the Postmaster General was removed from the Cabinet.

Elmer Theodore Klassen was born on November 6, 1908, in Hillsboro, Kansas, a small town about fifty miles north of Wichita. He was a young child when his family moved to California, where he obtained his early education. In 1925, at the age of seventeen, Klassen left school to work as a messenger boy for the American Can Company. "He got his education on the job," a company official recalled for Isadore Barmash, who wrote a profile of Klassen for the New York *Times* (December 9, 1971), "through many varied associations with people and by applying himself hard to all the tasks he was given. He always had a tremendous capacity to concentrate and he liked to think a problem through until he could see nothing more in it."

At some point in his career Klassen was transferred to corporate headquarters of the American Can Company in New York City, and by the 1950's he was being groomed for executive responsibilities. In 1952 he completed a course in advanced management at Harvard's Graduate School of Business Administration. In 1955 he became manager of industrial relations of the American Can Company, a post he held for three years. It gave him a strong background in labor relations that he would later put to good use in conducting labor-management negotiations for the United States Postal Service.

Klassen scaled the executive ladder of the American Can Company rapidly. In 1958 he became its vice-president for industrial relations; in 1961, while still a vice-president, he became assistant general manager of the corporation's Canco Division; and in 1962 he was promoted to general manager of Canco Division. Two years later, in a corporate reshuffle, Klassen and his colleague William F. May became executive vice-presidents, which placed the two men in competitive reach of the corporation's top job.

On April 28, 1965 Klassen became president of the American Can Company. The promotion masked a disappointment: although Klassen served three years as president, he was still second man in the corporate hierarchy. The top job of chairman and chief executive was held by William F. May, who not only won out in the two-man competition but was a younger man as well. According to a profile in *Forbes* (October 15, 1970), this proved a major source of Klassen's disenchantment with his employer of forty years.

In April 1968 Klassen became chairman of the Institute for Collective Bargaining and Group Relations. Not a full-time job, it was apparently the first position Klassen had ever accepted outside the American Can Company. Less than a month later he resigned as president of the corporation that had occupied his energies for so long. His resignation was announced during the annual stockholders' meeting in May 1968, when Klassen sat in the audience instead of among the corporate executives. Chairman William F. May, who took over the presidency of the world's largest packaging concern on Klassen's departure, assured the stockholders of the American Can Company that the resignation was not the result of a personality clash between the two top executives. For his part, Klassen said only that he was leaving because of "variance with the chairman's approach."

Early the following year Postmaster General Winton M. Blount offered Klassen the second-highest ranking position in the United States Post Office Department. In February 1969 Klassen received Senate confirmation as Deputy Postmaster General at a salary of $40,000 a year. In a bureaucracy that a writer for *Forbes* magazine once characterized (October 15, 1970) as "the most unbusiness-like U.S. Government department," the new efficiency-minded executive must have come as something of a shock. According to Isadore Barmash, Klassen called a meeting of all the department heads and told them: "Now, I want all of you to imagine—no matter how long you have been here—that you have just been hired. Go back to your offices, consult with your staffs, and come back to me with goals and programs that will help us do a better job than we have been."

On July 1, 1971, under the provisions of the Postal Reorganization Act of 1970, the Post Office Department was scheduled to become the United States Postal Service, charged by Congress with the responsibility of handling the mail on a self-sustaining basis. Klassen was not only credited with steering the enabling legislation through Congress but was also largely responsible for the tough labor-management negotiations in 1970 that were one immediate result of the reorganization plan. In bargaining sessions that on several occasions threatened to break into work stoppages, 700,000 postal employees won wage increases of about $1,250 over a two-year period. The contract between the United States Postal Service and the collective bargaining representatives of seven postal unions was signed on July 20, 1971. The soon-to-be independent agency was determined to end a variety of costly work practices stemming from years of permissive government management, and the savings were to help pay for the wage increases. For generations the Post Office Department had been a highly political organization, leading to such problems as poor service, spiraling costs, and under-productivity.

So that he could join the nine-man board of governors that would set policy for the new agency, Klassen resigned as deputy postmaster general on January 1, 1971. Winton M. Blount became chairman of the board of governors, while remaining Postmaster General. It was generally anticipated that Blount, the last Postmaster General to be a political appointment and to serve in the President's Cabinet, would step down, and that Klassen would be named to succeed him. Blount resigned in October 1971, and on December 7 Frederick R. Kappel, the former chairman of the American Telephone and Telegraph Company, was named to fill Blount's position as chairman of the board of governors of the postal service. At the same meeting the members of the board of governors elected Klassen Postmaster General. "By naming a separate board chairman," a staff reporter of the *Wall Street Journal* (December 8, 1971) observed, "the governors clearly wanted to emphasize that Mr. Klassen, the Postmaster General, must report directly to the board. Mr. Blount, who was also board chairman, was criticized publicly by some congressional leaders and privately by some of the postal governors for exercising czar-like control over postal matters."

When Klassen assumed his $60,000-a-year post on January 1, 1972, he announced that his objective was "to improve service and reduce costs. That's a very noble objective. I think some of it has been done and I think more of it can be done." Among his first steps was a ninety-day freeze in hiring, which went into effect on April 1, 1972 along with other personnel policies designed to avert an increase in postal rates. "In a speech that was filmed for showing to postal employees throughout the United States the new Postmaster General took supervisors to task for what he called "unchecked carelessness, indifference to competition, and poor labor-management relations." Urging the supervisors to "learn to live within our income," he warned them: "If . . . we don't change the way we manage our business, our accumulated deficit between now and 1984 will be $38 billion."

ELMER T. KLASSEN

By August 1972 the hiring freeze had enabled the postal service to reduce its work force by 33,000 and to postpone a scheduled $450,000,000 increase in rates, but the savings were achieved at the cost of deterioration in mail service and in employee morale. Despite innovations aimed at speeding mail sorting and delivery, critics charged that deliveries, especially in the Northeast, were slower than ever. In an interview for *U.S. News and World Report* (November 13, 1972) Klassen attributed the sluggishness to a poor management that was the heritage of many years of political interference. "Remember that this has been a highly political organization for generations," Klassen said. "In the past, management had no right to set wages or negotiate wages for its people, had no right to determine the price structure charged for the services, had no leeway to provide capital for needed improvements, and had little opportunity to pick its employees. . . . It's difficult to manage something this big. It's particularly difficult when some of our people have lived in this sort of environment for decades, and now we're saying to them, 'We want you to change your attitude.'"

In the same interview Klassen expressed his hope that the Postal Service would achieve its goal of becoming self-sustaining. "I have a rough idea—if the business people and the Congress and the public generally give us half a chance—we could break even before 1984." That is the cut-off year for an annual subsidy voted by Congress that amounted to $1 billion in 1972.

On June 8, 1963 Elmer T. Klassen married Marie Callahan. A daughter by his first marriage, to Bessie Crooks on May 19, 1929, died some years ago. In 1965 Elmer and Marie Klassen bought a 300-acre farm in Conway, Massachusetts, where they plan to grow Christmas trees for the holiday market, after the Postmaster General's retirement. Klassen, who is known to his intimates as Ted, is a hulking, big-framed man, who stands six feet four inches in height and weighs in at about 240 pounds. His deep voice reverberates, his stern eyes can twinkle on occasion, and he laces his speech generously with "hell's" and "damn's." His gruffness has stood him in good stead in weathering stormy passages of labor negotiations, both at the American Can Company and in Washington. According to Barmash, one of Klassen's favorite ploys when he is loathe to hurt the feelings of an unwelcome visitor to his office is to turn on his air-conditioner full blast, even when temperatures are freezing outside.

Still chairman of the Institute for Collective Bargaining and Group Relations in New York, Klassen is also a trustee of the Postgraduate Institute of Osteopathic Medicine and Surgery, New York City, and a member of the advisory council of the Pennsylvania State University Business College. He is a Republican, a Methodist, and a member of the Benevolent and Protective Order of Elks. Klassen also belongs to the Newcomen Society, the Sky, Economic, and Harvard Business School clubs in New York, and the Capitol Hill club in Washington.

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KORBUT, OLGA (kor-but')

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The sport of gymnastics had only a small following in the West until teenager Olga Korbut emerged as the darling of the 1972 Olympic Games in Munich, West Germany. The diminutive Soviet gymnast with the pixie face and gamine smile charmed a worldwide satellite-television audience of half a billion with her combination of daring, grace, and vulnerability as she took three gold medals in the Olympiad and became the first person, male or female, ever to do a backward somersault on the uneven parallel bars in competition. (She was, in addition, since 1969, the only woman doing a back flip on the balance beam in competition.) During a triumphal tour of the United States in March 1973 Miss Korbut received ABC-TV's *Wide World of Sports* Athlete of the Year Award and accepted another prize that she had won two months earlier, the Associated Press's Babe Didrikson Zaharias Trophy for Female Athlete of the Year.

Olga Korbut was born in 1956 in Grodno, on the Niemen River in the Soviet Socialist Republic of Byelorussia, near the Polish border. Gymnastics is popular throughout the Soviet Union, and Byelorussia in particular has been a major training ground of female champions in the sport. Renald Knysh of Grodno, Miss Korbut's trainer, has also trained Yelena Volchetskaya; Vikenti Dmitriyev of Vitebsk trained Larissa Petrik and Tamara Lazakovich; and Victor Khomutov of Minsk trained Antonina Koshel.

Miss Korbut's father is an industrial engineer and her mother is a cook. She has a brother and two sisters, all older than she. One of the sisters, Ludmilla, is also a master gymnast. "Olga had a normally happy childhood—went to school, didn't mind homework and loved to play with dolls," Vladimir Golubev wrote in *Soviet Life* (February 1973). "One thing bothered her: she was the shortest child in her class. She more than made up for it, in the opinion of her physical education instructor, however; Olga was good at exercises, ran faster than the tall girls and many of the boys."

In 1966 the Soviet government set up a sports school system within the framework of the country's military organization. The system comprises thirty-five schools in which children from eight to seventeen with exceptional athletic aptitude receive training supplementary to their regular schooling. At the age of eleven Miss Korbut entered the school headed by Renald Knysh. After a year under Yelena Volchetskaya—who had quit competition to become a trainer after the 1964 Tokyo Olympics—she became the pupil of Knysh himself.

As an inventive trainer, Knysh is always trying to push forward the limits of the gymnastic repertoire. When he thought Olga was ready he began to rehearse her in the backward somersault on the balance beam, the painfulness of which can be fully appreciated only by gymnasts. By dint of effort she learned the difficult maneuver—to the point where, she insists, it "doesn't bother" her "at all." She gave her first public demonstration of it at the 1969 U.S.S.R. championship meet, in which she placed fifth. The following year she won a gold medal in the horse vault in the national meet and was taken as a reserve to the international championship in Ljubljana, Yugoslavia, where she gave a gymnastic exhibition that highly impressed a seminar of referees.

"The praise went to her head, she began to put on airs, ignored her teammates and the trainers and, in general, made herself objectionable." Vladimir Golubev recounted in his *Soviet Life* article. "But that was a passing phase. . . . Last year [1972] . . . an injury and then sickness prevented her from training for quite a while. And it was during those difficult months, when Olga was separated from sports . . . , that she began to understand . . . [the value of] the support of her teammates."

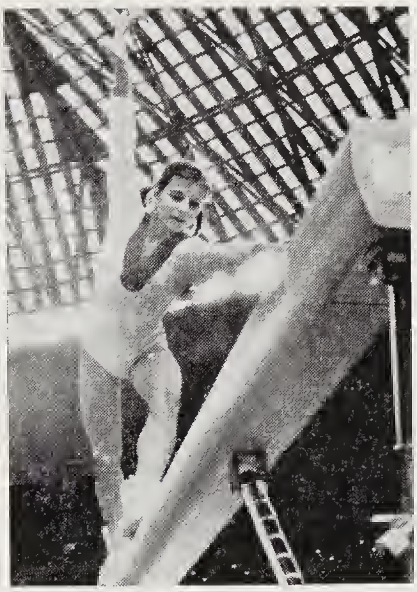
After returning to competition, Miss Korbut placed third in overall performance in the national championships in Kiev, won the USSR Cup, and, in August 1972, went to Munich, West Germany as a member of the Soviet women's Olympic gymnastic team. Other members were team leader Ludmilla Turischeva, a flawless product of the Soviet athletic machine, generally acknowledged to be the best female gymnast in the world; Tamara Lazakovich; and Antonina Koshel. Miss Turischeva was the all-around gold medal winner in Munich, but Miss Korbut stole the show—and the hearts of the audience. "Through television," Paul Attner recalled in an article in the Washington *Post* (March 18, 1973), "the American public saw a fascinating, delicate creature, the little girl down the street, who seemed as removed as possible from the unemotional, cold Communist stereotype perpetuated by her teammates. Here was a Russian who actually smiled and laughed and cried and waved to the crowd."

All members of the Soviet team received Olympic gold medals for winning the team competition on August 28, 1972. Miss Korbut was leading in the competition for all-around honors in the team event on August 30 when she blundered on the uneven parallel bars and tumbled to the floor. After drying her tears, she bravely finished the event, and the following day she went on to win a silver medal in individual competition on the bars and two individual gold medals, for the balance beam and floor exercises. When she was dancing about in the free exercise event, ABC television announcer Jim McKay likened her to "a kid playing in the sun."

When Miss Korbut retreated to a health spa in Tskhaltubo, Republic of Georgia for twenty days late in 1972, Larisa Semenovna Latynina, coach of the Soviet women's national team, denied reports that she had suffered a serious injury. "For the Olympics she had been working very hard," Miss Latynina explained. "She had some soreness in her shoulders, back and hands." In January 1973 the Associated Press announced that in its annual poll of sportswriters and broadcasters Miss Korbut had been voted Female Athlete of the Year. She was the first Iron Curtain athlete since 1931 to be so honored.

Fabergé, the cosmetics company, underwrote a tour of the United States by the Soviet women's Olympic gymnastic team in March 1973. The Amateur Athletic Union, which used to control amateur gymnastics in the United States, and the United States Gymnastics Federation, which now controls the sport, shared box-office revenues with the team, which drew capacity crowds in sports arenas in eight cities—from New York to Los Angeles—across the United States. "It has been Miss Korbut's pixieish charm which has made the tour such a success," Joe Gergen reported in *Newsday* (March 22, 1973). "In city after city fans have lined up to see the television star of the Olympic games . . . and Olga Korbut fan clubs have sprung up wherever she has touched down."

At Madison Square Garden in New York 19,694 people—the largest crowd ever to witness a gymnastic event in the western hemisphere—watched the Soviet gymnasts perform. Writing in the New York *Times* (March 24, 1973), Gerald Eskenazi noted: "There was an idolatry by the pre-teenaged girls in the audience—and some of the more carefully groomed men—that hadn't been evident since Judy Garland's time. Yet, Miss Korbut was hardly the best gymnast on display. Indeed, when she took her turn on the balance beam, she fell off at the start and then slipped toward the end. But flash bulbs popped while she was on, and banners unfurled ('Shake it up, Olga') when she finished—in tears, as she was at the Olympic Games last summer."



OLGA KORBUT

During her stay in the United States, Miss Korbut was a red-carpet guest of President Richard Nixon in the White House and Mayor John Lindsay in New York's City Hall. She expressed surprise at all the attention she was receiving ("I don't feel like a star") and at the tight security provided by police and private guards hired by Spencer Marketing Services, coordinator of the tour. "They are treating us like we were the President," she remarked on one occasion, and others in the group expressed irritation at the security. "We do not understand this security," the team's interpreter, Ludmilla Ilyashevaskaya, told reporters. "If you came to the Soviet Union you could walk freely and not be afraid for your safety."

But generally Miss Korbut's impression of the United States was a positive one: "America is different than I expected. I like it." A heavy eater, she seemed especially to dote on the food. In Houston, Texas she ordered a large serving of pancakes, poured a whole bottle of catsup over it, and then licked the bottle's cap clean. In a Washington restaurant she devoured three servings of Quiche Lorraine, along with large quantities of peanuts and soft drinks. Pretzels and coconuts were among her other favorite gustatory discoveries in the United States. The Russian team took back to the Soviet Union a tape of the children's educational television program *The Electric Company*, with which team members had been very much impressed.

As she approaches her eighteenth birthday, Olga Korbut is four feet eleven inches tall, weighs eighty-four pounds, and looks closer to twelve. One of the people who ran her American tour expressed the fear that she might be becoming "spoiled," and Vladimir Golubev in his *Soviet Life* article wrote that she "has a temper, is easily hurt, and . . . has a stubborn streak." But William Gildea of the Washington *Post* (March 21, 1973) testifies that she is "as engaging a personality as she seems flitting through her exercises" and a reporter for *Newsweek* (March 26, 1973) found that "nothing could camouflage the charm that seems to burst from her in spite of herself." Many have remarked on her "quick" and "enchanting" smile.

Although she spoke to reporters only through the official team interpreter during her American tour, Miss Korbut reportedly can speak English fairly well, if haltingly. In his Washington *Post* article William Gildea quoted her on her favorite recreations, music and nature: "I like classical music and pop music both. It depends on my mood. . . . I like to hear the sounds of the woods. I like to listen to the birds. I like to look at the river. More than anything, I like to walk." Recently Miss Korbut moved out of her parents' home, into an apartment next door to her coach.

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KROC, RAY(MOND) A.

Oct. 5, 1902- Restaurateur
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For millions of Americans a McDonald's hamburger is the quintessential fast meal: cheap, convenient, and reliably uniform. As founder of the McDonald's Corporation, Ray A. Kroc largely created the modern fast food industry. After many years as a paper cup salesman and distributor of soda fountain milkshake mixers, Kroc encountered a small restaurant in San Bernardino, California, where two brothers named McDonald were serving fifteen-cent hamburgers by employing assembly line methods. Kroc began franchising McDonald's drive-in restaurants in 1955, and the chain has grown into the nation's fourth largest food server with over 2,000 outlets. Formerly president of McDonald's, Kroc has been chairman of its board of directors since 1968.

Raymond A. Kroc was born in Chicago, Illinois on October 5, 1902. "When I was a kid, I saw my dad struggling to make ends meet on a meager salary," the restaurant executive recalled to a *Nation's Business* interviewer (July 1968), and at an early age he resolved to make money. He attended public schools in the Chicago suburb of Oak Park, Illinois until he was a high school sophomore, when he left to become an ambulance driver in World War I. Only fifteen, he was admitted to the Red Cross ambulance corps by falsifying his age. In the same company was Walt Disney, who was then sixteen years old.

After the Armistice, Kroc returned home and attended high school for a time, but he soon dropped out to become a jazz pianist. (He had learned to play the piano from his mother, a piano teacher, who had begun teaching him classical piano when he was six years old.) Among the orchestras and bands with which he played were those led by Isham Jones and by Harry Sosnik, who later became leader of the Hit Parade Show orchestra. Although he enjoyed music, Kroc disliked the hours that musicians have to keep. When he married at the age of twenty he left the music business to work as a salesman for the Lily-Tulip Cup Company. Not long after that he became musical director for a pioneer radio station, WGES in Chicago, playing the piano, arranging music, accompanying singers, and hiring musicians. One of his discoveries was a song and patter team named Sam and Henry, who later became famous as Amos 'n' Andy.

After about a year and a half of radio work, Kroc left WGES to sell real estate in Florida, then in the midst of the great land boom of the 1920's. The company for which he worked was engaged in selling property in Fort Lauderdale, although it was at that time nothing but swampland. When the boom collapsed late in 1926, Kroc was so broke that he played piano in a nightclub to send his wife and daughter back to Chicago by train, and he drove back in a Model T Ford. "I will never forget that drive as long as I live," Kroc told his *Nation's Business* interviewer. "I was stone broke. I didn't have an overcoat, a topcoat, or a pair of gloves. I drove into Chicago on icy streets. When I got home, I was frozen stiff, disillusioned and broke."

Kroc went back to being a salesman for Lily-Tulip and was made its midwestern sales manager. In 1937 he came upon a new invention, a machine that could mix five milk shakes at once. Becoming exclusive distributor for the "multimixer," he started his own small company to sell it. In 1954 he discovered that a small restaurant in San Bernardino, California was operating eight of his multimixers, more than any of his other customers. When he visited the place he found out that two brothers, Mac and Dick McDonald, were doing a remarkable volume of business selling only hamburgers, French fries, and milk shakes.

To increase the sale of his multimixers, Kroc concluded a royalty arrangement with the McDonald brothers, under the terms of which he would start a chain of hamburger drive-in restaurants on their format and they would get one-half of one percent of the gross receipts. He opened the first McDonald's unit in Des Plaines, Illinois, a Chicago suburb, on April 15, 1955.

By the end of 1955 Kroc had sold two McDonald's franchises, in Fresno and in Reseda, California, and had grossed some $235,000. Realizing that the real profits lay in hamburgers, he sold his multimixer company in order to raise capital to expand the McDonald's venture. By 1960 there were 228 restaurants, with annual sales totaling $37,000,000, and in 1961 Kroc bought out the McDonald brothers for the sum of $2,700,000. By 1965 the number of units had mushroomed to 738 with sales of $170,000,000, by 1970 there were 1,592 McDonald's establishments, and in mid-1972 the 2,000th restaurant was opened. Sales for 1971 totaled $784,000,000 and it was reported that 1972 brought in over $1 billion. By late 1972 McDonald's had sold 10 billion hamburgers, a figure recorded on the twin golden arches that adorn each restaurant.

With the burgeoning of the fast food industry during the 1960's, McDonald's competitors proliferated, but none proved a serious threat. The secret of McDonald's success probably lies in the way that the company has reduced the business to a science. As J. Anthony Lucas of the New York *Times Magazine* (July 4, 1971) put it, "what makes the difference for McDonald's is that McDonald's people take the hamburger business just a little more seriously than anybody else." Nothing is left to chance in the logistics of McDonald's, including the selection of restaurant locations, which are carefully researched by sophisticated methods. (In the early days Kroc would pick the sites himself by flying overhead in a light plane and counting church steeples and traffic intersections.) When the proper site has been found—typically near a shopping center in an above-average-income residential neighborhood of young families—the McDonald's Corporation builds the restaurant and readies it for operation.

A McDonald's franchise costs from $110,000 to $125,000, in return for which the franchisee can count on training, supervision, and the benefit of the corporation's massive national advertising campaign. The list of applicants for franchises is always long. Before a McDonald's outlet owner-operator begins business, he attends an intensive, nineteen-day training course at the company's "Hamburger University," in Elk Grove, Illinois, at the end of which he is awarded a "Bachelor of Hamburgerology, with a minor in French fries." To guide his operations once he is established in business, the company provides him with a lengthy manual that outlines every aspect of the operation from how to make a milk shake to how to be responsive to the community. To insure that he follows the company's formula of "Quality, Service, Cleanliness," he is inspected regularly by field consultants.

Unlike many franchise businesses, the McDonald's Corporation does not require its operators to purchase food and other supplies from the company. Instead supplies are bought locally as much as possible. Franchisees pay 11.5 percent of their monthly sales to the company, 3 percent as a service fee and the rest as rent. The average store grosses nearly $450,000 per year, which means that an operator should be able to make at least $50,000. Some operators own franchises on several stores, and of these Kroc has estimated that sixty to seventy have become millionaires.

RAY A. KROC

The standard McDonald's hamburger, whose price has now gone up to around twenty-three cents, is made with a 1.6 ounce beef patty, which contains not more than 18.9 percent fat. It is exactly .221 inches thick and 3.875 inches wide. The hamburger bun and the amounts of onion, pickle, catsup, and mustard are similarly controlled, although some variation for local taste is allowed on the proportions of catsup and mustard. Since food is usually prepared ahead of time, orders can be filled within less than a minute.

In recent years the McDonald's Corporation has had an annual growth rate of 30 percent, and the food chain currently has outlets in all fifty states, Canada, the Caribbean, Japan, Australia, and Europe. About a quarter of the United States restaurants are owned directly by the company, rather than through franchises. When in 1968 Ray A. Kroc became chairman of the board of the McDonald's Corporation, he turned the presidency over to Fred L. Turner. Since that time the food chain has, at least in some of its outlets, relaxed Kroc's stringent rules against long sideburns, moustaches, beards, and goatees for employees. The company still adheres, however, to its founder's policy of keeping restaurants from becoming hangouts for teenagers, on the grounds that they drive away the family trade. To discourage the young from loitering, no jukeboxes, telephone booths, cigarette machines, or other such attractions are installed. Most restaurants are staffed by teenagers, however, largely because they are willing to work for the minimum wage. But until federal legislation banned sex discrimination, the company did not allow girls to be hired, because, according to Kroc, "they attract the wrong kind of boys."

Ray A. Kroc has been described as an "enthusiast" and as a "superpatriot," who insists, according to J. Anthony Lucas, "that McDonald's outlets fly the American flag twenty-four hours a day if possible." Most of his personal possessions, including his suitcases and his diamond ring, are decorated with McDonald's double-arch logo. Kroc, who told his *Nation's Business* interviewer in 1968 that he owned approximately 2,000,000 shares of McDonald's stock valued at $50 a piece, contributes to charities through the Kroc Foundation. In 1972 he donated $7,500,000 to various institutions and, reportedly, $225,000 to President Richard Nixon's reelection campaign. His wife is the former Jane Dobbins.

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Who's Who in America, 1972-73

KUSNER, KATHY (kuz'nər)

1940- Equestrienne; jockey
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There is no finer equestrienne in the world than Kathy Kusner, a trail-blazer among women horseriders. Since 1958, when she set a new world women's jump record, Miss Kusner has been winning national and international championships and prizes, including the President's Cup and Dublin Grand Prix (which she was the first person to take two years consecutively). She joined the United States Equestrian Team in 1961, when the team had been without a woman member for a decade, and has participated in every Olympic and National Horse Show since. In 1968, after a court battle with the Maryland Racing Commission, she became the first woman to enter that traditionally male bastion, the elite circle of jockeys licensed to ride on the flat at major tracks where gambling is legal. In order to maintain her amateur status, she donates her winnings to the United States Equestrian Team or to charity.

In the past, equitation was the limited pursuit of high-society people on the one hand or cavalrymen on the other. Despite the outmoding of the cavalry horse, riding is now more popular than ever, with horses in the United States numbering about 7,000,000 and horse shows almost 800, double the figure of a generation ago. "While more and more people are riding," James Stewart-Gordon observed in the *Reader's Digest* (June 1968), "70 percent of the increase is attributed to women. And to this new breed, the housewives, secretaries, collegians, and teen-agers who have discovered riding, Kathy Kusner represents the brightest star." After noting her courage and timing as well as her "skill, extraordinary knowledge of animal psychology, and boundless determination," Stewart-Gordon observed that her magic touch with horses has won her "enough gold and silver trophies to bolster Fort Knox."

Kathryn H. Kusner is the only child of parents now divorced: Joseph Harrison Kusner, a mathematician and businessman, and Juanita Vail Kusner, a teacher of remedial reading. Kathy was born in 1940 in Gainesville, Florida, where her father was teaching math at the University of Florida. She grew up in Gainesville and, from the age of nine, in the Washington, D.C. suburb of Arlington, Virginia, where Kusner became a management analyst with the United States Army Materiel Command in the Pentagon. He now owns the Alpha Instrument Company, a Washington, D.C. firm that rents and repairs precision optical instruments. The mother, herself a Quaker, teaches in Roman Catholic schools in Arlington and McLean, Virginia.

According to her mother, Kathy was always "crazy about animals and crazy about sports." A tomboy, she hated school, preferring to climb trees, to play softball (superlatively) with boys, to hunt for snakes in the woods near her home, to tend her menagerie of pet crows, reptiles, hamsters, and white rats, and above all, to spend time with horses. Her love was initially inspired, not by her parents, who had no interest in horses, but apparently by her experiences at a pony ring offering rides for children. Shortly after the family moved to Arlington her father, at her importuning, bought her a mustang pony, named Champ. As one of her teachers has recalled, "After Kathy got Champ, she just forgot about school. All she wanted to think about was horses." Her mother told Jack Walsh of the Washington *Post* (May 25, 1964), "We wanted her to go to college, but I guess we did well keeping her in high school."

While attending Washington and Lee High School in Arlington, Miss Kusner took riding lessons at Jane Marshall Dillon's Junior Equitation School, outside of Washington, where she paid part of her way by working around the stables. Her progress at the school is recorded in Mrs. Dillon's *School for Young Riders* (1958), a storybook introduction to the equestrian arts in which Miss Kusner is the central character, called Kit. Her progress was rapid because, as Mrs. Dillon once observed, "Kathy has complete physical assurance. Horses sense it and do things for her they don't do for other riders."

When Miss Kusner was sixteen, a dealer at a show noticed how well she handled a nervous steed she was riding back to its stall for a friend. At his request she rode some of the horses he was offering for sale and from then on she was in constant demand as a show rider. One dealer, quoted by James Stewart-Gordon in his article on Miss Kusner in the *Reader's Digest* observed that she "has the ability to make a bad horse look good and a good horse look great." In 1958, riding a mare named Freckles at the Upperville (Virginia) Colt and Horse Show, she set a world women's record with a jump of seven feet three inches.

Her first jumping record was set despite her early habit of sitting extremely forward. Later she changed her jumping position under the guidance of coaches to whom she was directed by her patron, Mrs. A. C. Randolph, owner of Piedmont Fox Hounds. At Smithwick Stable in Hyde, Maryland she was trained to ride race horses by D. M. (Mike) Smithwick and his brother, Paddy, in return for cleaning their stables, exercising horses, and walking "hots," horses who have just finished a race.

While still an adolescent she was using the training the Smithwicks gave her, winning "bush" steeplechase and flat races in Virginia, Maryland, and Pennsylvania. James Stewart-Gordon in his *Reader's Digest* article relates that after one of her victories, against especially ruthless male competition on particularly rough bush track, one of the other jockeys was asked how a "pack of tough, money-hungry men" could allow themselves to be beaten by a teen-age girl racing as an amateur, for the glory alone. "She ain't no little girl," the jockey replied. "She's a race-riding fool!"

Miss Kusner's next great coach after the Smithwicks was Bert de Nemethy, director of the United States Equestrian Team. Named to the team in 1961, she helped the United States win a gold medal at the Pan-American Games the following year. Riding Unusual, a $45,000 horse donated to the team by C. S. Florman, she won the President's Cup in the International Horse Show at the Washington, D.C. Armory in the autumn of 1962. Walter Haight reported in the Washington *Post* for January 17, 1963 that Miss Kusner's father had designed for her a new saddle, weighted on either side not with lead but with mercury, which, in Haight's words, "gives more life to weight than even buckshot." Riding Untouchable, a $40,000 gelding then owned by Ben O'Meara of Colony, New Jersey, Miss Kusner won the 1963 open jumper crown.

In the 1964 Virginia spring hunt racing season, Miss Kusner rode Mrs. A. C. Randolph's Walrus to two victories. "Kathy is the best person I've ever seen on a horse. She can 'make' a horse," Mrs. Randolph, an expert horsewoman, later told a reporter. "Kathy rides races, in shows, and can foxhunt. [She was the first woman to ride in the Maryland Hunt Cup.] She's a versatile and magnificent rider." When Ben O'Meara was barred—for alleged cruelty to one of his four entries—from the staid Devon Horse Show in suburban Philadelphia, Pennsylvania in May 1964, Miss Kusner registered protest by entering the ring wearing a cowboy hat and fringed buckskin jacket and leggings. Grooms and stable hands applauded as the high-society audience sat in stunned silence and officials ordered her out of the show for wearing improper attire.

Again mounted on Untouchable, Miss Kusner finished a lowly thirteenth at the Tokyo Olympics in the autumn of 1964, but she was the highest scoring woman in the events. At the National Horse Show in Madison Square Garden in New York City in November 1964 she guided Untouchable safely over all but three rails in a course of more than 100 obstacles, thus taking the individual international title and leading the United States team to its highest score within memory and to retirement of the American Horse Show's Association Trophy. The following year Untouchable carried her to victory in the Grand Prix in Dublin, Ireland, the Prix de Amazones in Rotterdam, Holland, and a dozen top shows in the United States, and to second place in the world championship for women riders in Hitchstead, England.

KATHY KUSNER

Her individual triumphs riding Untouchable were essential to the United States team's successful defense of the Nations Cup in international jumping at the 1966 National Horse Show at Madison Square Garden. In his book *Riding and Jumping* (revised edition, 1969), her teammate William Steinkraus includes a photograph of Miss Kusner negotiating a stone wall on Mr. and Mrs. Frank Butler's Aberali at Aachen in 1967. In the picture's caption Steinkraus comments on her "loose-rein" technique, which he calls "most impressive": "Aberali is going in a hackmore, with no bit in his mouth at all. Kus is giving him absolute liberty to make this beautiful bascule and is very much with him, but please note that she's accomplished this by letting her body fold up instead of pushing it forward where it might have invited a refusal from a horse who was considered quite a stopper before Kathy started to ride him."

On May 14, 1967 Miss Kusner rode Untouchable to victory in the international jumping event at Wiesbaden, Germany, and a month later, aboard the same aged horse in addition to Aberali, she won the jumping championship at Fontainebleau, France. At the Piping Rock Horse Show in Locust Valley, New York the following September she won the leading rider award in the jumper division aboard That's Right, and in October she rode the chestnut mare Fru to the jump crown at Harrisburg, Pennsylvania. In competition with Canada and Great Britain at the National Horse Show on November 5, 1967 she and another woman member of the United States team, Carol Hoffman, clinched the championship for the United States with their individual jumping triumphs. In another competition between the three nations, in Toronto, Canada two weeks later, she won individual highest place (forty-four points) as the United States equestrians outpointed their rivals, by a count of 143 points to seventy-five and seventy-four.

The following year, after Miss Kusner again won the Ladies European Jumping Championship riding Untouchable at Fontainebleau in France, a French expert noted the deceptiveness of her ease in negotiating obstacles, saying. "This was a matter of perfect understanding between horse and rider." James Stewart-Gordon quoted an American horseman who phrased the same observation thus: "She doesn't just ride a horse; she plays it like a Stradivarius."

On November 23, 1967 Kathy Kusner applied to the Maryland Racing Commission for a jockey license, stating that she did so with the intention of retaining her amateur status, so as not to lose her eligibility for Olympic competition. After two weeks deliberation the commission turned down her application, "on the grounds that . . . there is no provision for amateur standing in [professional] racing and it is not in the best interest of racing to maintain an amateur standing." The commission explained that by racing without remuneration she would be doing a disservice to jockeys who depended on the sport for a living. The reasoning was specious, for there were many precedents for licensed male amateurs in the United States, and the Maryland Racing Commission itself had given licenses to two "gentlemen riders" without questioning their amateur status.

When Miss Kusner reapplied, stating that she would race for money—but turn it over to the United States Equestrian Team or to charity—the commission appointed three stewards to judge her prowess in the saddle. After watching her work a thoroughbred at Pimlico, the stewards reported, incredibly, that "she does not have the ability to ride with professionals in the afternoon," and the commission again denied her request, on February 8, 1968. Finally she took her case to court, and in September 1968 Circuit Judge Ernest A. Loveless directed the commission to issue her a license in accordance with Title 7 of the 1964 Civil Rights Act, which forbids discrimination in employment because of sex, religion, race, or national origin.

Receiving her license in compliance with the court order, in October 1968, Miss Kusner looked forward to becoming the first woman to compete in flats racing at a major legalized-gambling track. (Judy Johnson was the first in steeplechase racing, in the early 1940's.) But she broke a leg when her horse stumbled and hit a barrier in the National Horse Show at Madison Square Garden in November 1968, and while she was recuperating Penny Ann Early became the first licensed female jockey to compete in major flats competition and Barbara Jo Rubin became the first of her sex to win in such competition. Miss Kusner did not perform as a licensed flats rider until September 29, 1969, when she finished third in a race at Pocono Downs near Wilkes-Barre, Pennsylvania.

In September 1970 Miss Kusner, in Johannesburg, South Africa to take part in an indoor horse show, was granted a temporary license by the Jockey Club of South Africa and rode to victory in two of five races in which she competed at the Turf Fontein Track. On September 30, 1971 she rode Terrible Tiger to a six-furlong track record in the sixth race at Marlboro, Maryland. An ABC television sports special, *Challenge,* telecast on May 7, 1972, showed Miss Kusner riding at Pimlico and Shenandoah.

Meanwhile, in strictly amateur competition, Miss Kusner participated in the 1968 Olympics in Mexico City, finished sixth at the 1970 Aachen Horse Show, and in 1972 rode to victory on Triple Crown in the Wiesbaden Grand Prix and the National Horse Show in Madison Square Garden. On the latter occasion the United States team, competing against Canada and Mexico, swept all four places in the international jumping event to take the Democrat Challenge Trophy. Also in 1972, Miss Kusner was the leading women's international rider at the Washington Indoor International Horse Show.

Slim, fragile-looking but wiry Kathy Kusner is five feet four inches tall and tips the scales at approximately 103 pounds. She has brown hair, hazel eyes, chiseled cheekbones, and, in general —as racing writers almost never fail to note— a "pretty," even "gorgeous" appearance. She lives in bachelor quarters at the Elkridge-Hartford Hunt Club in Monkton, Maryland, where she rises at six in the morning, gets into her Mustang, and drives to nearby racetracks to exercise horses owned by Patrick Butler, Mrs. A. C. Randolph, and others for at least four hours. She neither drinks nor smokes. Outside of her equestrian pursuits her chief interests are flying—she has a pilot's license—and reading. She supports herself chiefly by working part time in her father's company.

Those who have interviewed, or tried to interview, Miss Kusner report that she is shy and laconic. "Possibly because of her utter absorption in horses," Alice Higgins wrote in *Sports Illustrated* (November 14, 1966), "Kathy has never developed ease in getting along with people, her shyness often taking the form of arrogance and outright rudeness." Miss Higgins quoted her as once asking her father rhetorically, "Wouldn't the world be a lot simpler if it were full of horses?" But Jack Walsh in his Washington *Post* article found her "personable and cooperative" while just not having "much to say about her exploits." Robert B. Phillips of the same newspaper (October 31, 1965) reported that she wins and loses "with untroubled grace." In the New York *Times* for May 1, 1972 Red Smith wrote of Miss Kusner, "In livery stable society, she is the distaff John Peter Zenger, the crusader who beat down male resistance and forced the gates of opportunity [open] for Barbara Jo Rubin, Diane Crump, Robyn Smith, Penny Ann Early, [and] Mary Bacon."

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LAING, R(ONALD) D(AVID)

1927- British psychiatrist
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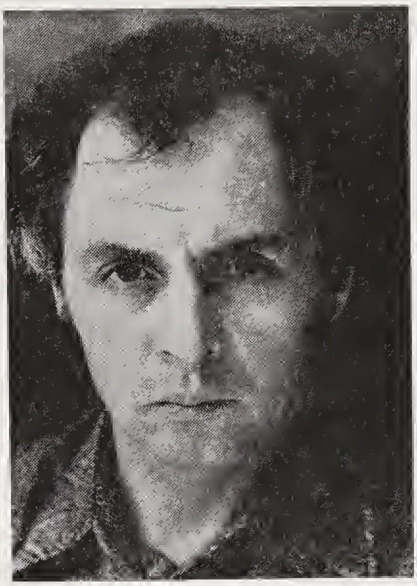
The New Left's psychiatrist—or anti-psychiatrist—in residence is R. D. Laing, the revolutionary Scottish physician-shaman who by personal metanoia, or altered consciousness, has explored the deeps of the state of mind called schizophrenia and come back to tell the tale, in transcendental terms. Laing, an existentialist psychoanalyst with Marxist political tendencies, changed considerably in his work and thought in the years between the publication of his clinical study *The Divided Self* (1960) and the issuing of his recent, more poetic, metaphysical volumes, the oracular *The Politics of Experience* (1967) and the paradigmatic *Knots* (1970), but his fundamental message remains, "Breakdown may be breakthrough." He holds that madness is, in a profound sense, a sane response to an insane world, and that its most baffling form, so-called schizophrenia, is a therapeutic and perhaps even enriching journey through "inner space" to the source of transcendent values. The British doctor, described by Alan Tyson in the *New York Review of Books* (February 1, 1971), as "an attractive, even seductive writer," is especially popular in the youthful counter-culture. *The Politics of Experience*, a campus classic in the United States, leads the "paperback psychiatry" field, with 400,000 copies sold in paper editions alone. Laing is the founder of the London-based Philadelphia Association, an organization fostering the growth of communes where the "mad" may take their harrowing, healing "trips" without the usual doctor-patient relationship, in the reassuring company of cicerones.

The only child of working-class Lowland Presbyterian parents, Ronald David Laing was born in Glasgow, Scotland in 1927. His reminiscences of his childhood must be viewed in the light of his belief that "the constriction and impotence which is imposed on us by the system that we are part of" begin to operate, masquerading as love, at "the moment of birth, when the Stone Age baby confronts the twentieth-century mother." Despite the best intentions of parents, by the time the youth is fifteen or so "we are left with a being like ourselves, a half-crazed creature more or less adjusted to a mad world. This is normality."

Laing remembers himself as "a very peculiar child," in whom the "decontrolling process," the struggle against "mind control," began early. He told an interviewer for the *University Review* (December, 1972) that he could not "quite remember when" he "completely disavowed the reality" presented him by his pro-Franco, anti-Semitic mother. He did remember that he was "about five" when he found an escape from "the hard physical beatings" he received from his father at the slightest hint of disobedience. "He beat me so hard [on the decisive occasion] that he disintegrated my body completely and I really thought he was going to destroy me. And I retreated into a dot . . . a point in space with no dimensions. And I was poised there, and I knew that he hadn't the slightest chance of affecting that. . . . So he never got me."


DR. R. D. LAING

As a precocious, sensitive boy surrounded by urban industrial squalor, Laing was imbued with both an egalitarian outlook and a determination to rise above his origins by art or intellect. He was interested in writing but his forte was music and he might well have become a professional pianist had not his father discouraged that occupational aspiration. R. D. Laing devoured all the classics in the history of ideas within his reach, from the Bible through Mill and Voltaire to Darwin and Huxley.

"By the time I was fourteen," Laing recounted in a conversation with Peter Mezan, who was preparing an article on him for *Esquire* (January 1972), "I knew I was only interested in psychology, philosophy, and theology. I suppose I was in love with knowledge. I was reading Plato then for the first time and realized that this love of knowledge could be a means of liberating the soul. I guess at the time it took the form of Neoplatonic Christianity."

Laing was particularly impressed with Plato's cave metaphor in the *Republic*, in which the field of ordinary perception is compared to flickering wall shadows cast by a reality, outside the cave, of which the cave dweller is oblivious. It has remained with him ever since as a point of reference for his "ways of seeing," as he told Peter Mezan. "Platonism in Western culture is the carrier of much the same idea of the *Diamond Sutra* [a Mahayana Buddhist text used in transcendental meditation for escape from the miasmic ego into the state of 'no-mind']." Mezan commented, "He thinks it's rather strange that we are so docile about accepting our limits, like our confinement to only five senses. . . . He thinks that the mind might be capable of better, that our receiving apparatus is just tuned to receive a particular range of sensations . . . [as if] that's all there is."

Upon his graduation from a state-supported grammar school, Laing matriculated at the University of Glasgow, where he decided to study medicine and specialize in psychiatry. He became uneasy about the "degrading" tendency in traditional psychiatry when, as a student, he witnessed a senior psychiatrist drive a disturbed adolescent to stammering bewilderment by relentlessly asking him embarrassingly personal questions in front of a medical class. As he later said, he "couldn't get over the brutality and insensitivity of that sort of thing."

After taking his M.D. degree, in 1951, Laing did six months of internship and then served as a conscript psychiatrist in the British army for two years. If he already had doubts about the prevailing negative approach to psychosis, his nascent ability to see madness in positive terms was certainly accelerated in its growth during his "intolerable" tenure in the army, where he preferred the society of his patients to that of his military peers. In spending countless hours in sympathetic companionship with the certified "crazy," he became convinced, by dint of success, that "delusive" behavior can be a justifiable opting-out of the personality, and also a salutary one if allowed to run its course, without suppression by tranquilizers or shock treatment.

Following his discharge from the army, Laing worked at the Glasgow Royal Medical Hospital and taught in the Department of Psychological Medicine at the University of Glasgow until 1956, when he went to London to receive psychoanalytic training and continue his clinical research at the Freudian-oriented Tavistock Institute of Human Relations. While at the institute he himself underwent analysis, under Dr. Charles F. Rycroft, and experienced "the first lifting of the veil—the first detachment from the objects of consciousness in order to look at consciousness itself."

His first book, researched and begun in Glasgow, was completed at the Tavistock Institute in 1957. "I took the title of *The Divided Self* from . . . William James . . . ," Laing told Peter Mezan in one of the interviews for the *Esquire* article. "I was very influenced by James. And also by T. S. Eliot—there are many allusions to him in the book, many of them stylistic or syntactical." He was also indebted, as he made clear in the book itself, to a host of predecessors in his profession, from Eugen Bleuler, who invented the term schizophrenia in 1911 and thus at least gave medical status to mentally afflicted persons previously treated as demoniacs or mad dogs, and Harry Stack Sullivan, the late American psychiatrist who pioneered the idea that the source of emotional ills might be not within but without, in the molds that interpersonal relationships force people into.

In his preface to *The Divided Self,* finally published in 1960 by Tavistock Publications in England and Quadrangle Books in the United States, Laing stated that the basic purpose of the study of schizoid and schizophrenic persons was "to make madness, and the process of going mad, comprehensible," and he gave Peter Mezan the gist of the book when he said, "What I tried to do was to find a theory to fit the facts, rather than the other way around. And I discovered, ultimately, that all I could say was that *schizophrenia* was one position, one way of seeing things, and that *normality* was another." Whereas most psychiatrists had assumed, explicitly or implicitly, that the schizophrenic personality is broken or diseased in its core, Laing asserted that the manifestations of "insanity" constitute a "false-self system," a defensive facade behind which the true, inner self remains intact. "It is only when one is able to gather from the individual himself the history of his self, and not what a psychiatric history in these circumstances usually is, the history of the false-self system, that his psychosis becomes explicable." *The Divided Self* evoked the hotly mixed response that has greeted all of Laing's work. While champions of genetic and chemical psychotherapy railed against his "ontologizing" of psychiatry and his "existentialist flights of fancy," thousands of readers recognized in his decoding of the language of schizophrenics a radical statement of their own feelings of anxiety and alienation in today's world.

The American anthropologist Gregory Bateson once said that R. D. Laing was one of the few people who fully comprehended his complex "double bind" explanation of the "illogical" speech of schizophrenics. In gist, Bateson's theory, enunciated in 1956, was that the deranged language is the logical outpouring of a "victim" trying to gain love and approval by following contradictory commands. The influence of the Bateson hypothesis, along with that of H. F. Searle's paper "The Effort to Drive the Other Person Crazy" (1959), was evident in Laing's study of the dyadic aspects of the etiology of schizophrenia, *The Self and Others* (Tavistock, 1961 and Quadrangle, 1962; completely revised under the title *Self and Others,* Pantheon, 1970), and in Laing and Aaron Esterson's report on eleven schizophrenogenic families, *Sanity, Madness, and the Family* (Tavistock, 1964; Basic Books, 1965).

In his foreword to Laing and David G. Cooper's *Reason and Violence; A Decade of Sartre's Philosophy, 1950-1960* (Tavistock, 1964; Pantheon, 1971), Jean-Paul Sartre congratulated the authors on their "very clear, very faithful" account of his thought. "Like you," Sartre wrote ". . . I regard mental illness as the 'way out' that the free organism, in its total unity, invents in order to be able to live through an intolerable situation." In *Interpersonal Perception* (Tavistock, 1966; Springer Press, 1966), Laing presented a theory and method of research in collaboration with Herbert Phillipson and A. Russell Lee.

Meanwhile, Laing directed the Langham Clinic, a Jungian psychoanalytic center in London, from 1962 to 1965, when he had a falling out with the clinic's director, Eric Graham Howe, over the use of psychedelic drugs. While deploring the reckless use of mescaline, LSD, and hashish for mere "freaking out," Laing had begun to experiment with mind-expanding substances as a means of accelerating transcendental "trips" to the "inner self" for both his patients and himself.

Laing's most direct relation of personal hallucinogenic experience was "The Bird of Paradise," a long prose poem published at the end of *The Politics of Experience* (Pantheon, 1967), his mythopoeic, prophetic diatribe against the ultimate enemy of the free individual, the real culprit behind inimical interpersonal forces: a sick society that processes all of us "on Procrustean beds." In the book Laing characterized himself as "a specialist, God help me, in events in inner space and time, in experiences called thoughts, images, reveries, memories, dreams, visions . . . , refractions of refractions of refractions of that original Alpha and Omega . . . , that Reality on whose repression, denial, splitting, projection, falsification, and general desecration and profanation our civilization as much as on anything is based."

Laing and others in 1965 founded at Kingsley Hall in London a therapeutic community where doctors and patients lived together without hierarchical distinctions. The utopian clinic broke up after five years, but offshoots from it, collectively known as the Gateway and, more familiarly, the Network, still exist in and around London. Laing's ideal is a multiplicity of communities where people will be free to go through their madness, surrounded by sympathetic companions who have themselves made the terrifying journey and come out healed.

In *The Politics of the Family* (Pantheon, 1969; revised edition, 1971), he applied the theory of sets and mapping now in use in linguistics, mythology, and other areas of social science to the difficult-to-see "psychosocial interior" of families within our own society. In *Knots* (Pantheon, 1970) Laing offered the reader a series of elegant little poetic and dramatic dialogues delineating the "webs of maya," the paradoxical patterns of bondage in interpersonal relations, from love to jealousy, that thwart communication and feeling. "The surface brilliance of phenomenological description gives way to the vortex of contradictions which make up the unconscious," J. S. Gordon wrote in the New York *Times Book Review* (December 13, 1970). "To grasp this dense and difficult book one must be willing to follow Laing in his spirals of descent."

Laing, who practises several forms of yoga, spent most of 1971 and early 1972 meditating under Buddhist and Hindu spiritual masters in Ceylon, India, and Japan. In the autumn of 1972 he arrived in the United States for an extended speaking tour of college campuses, chiefly for the purpose of raising funds for the Philadelphia Association. While in New York he told the *University Review* writer that his commitment to political struggle against "state control" was not, as some observers assumed, either the standard Marxist revolutionary stance or the hippie drop-out. "I haven't studied in great detail exactly how the state works. But I have studied . . . the impact of political systems on our minds, our tissues . . . , our perceptions. . . . The first place to start is with one's self . . . building families and homes where children can flower. . . . I want to get people's minds completely out of state control without freaking out. I know this is not the idea most people have of me from reading my books—whether they're on the left or on the right. But I believe that my contribution to the revolution is to help show how to dismantle it from without."

R. D. Laing is a slightly built man with a look that can be, according to some observers, "demonic" but a manner that is gentle. According to those who have interviewed him, he is "boyish" and casual in his manner, and he dresses informally, preferring to go barefoot when he can. Although moody and usually meditative, he can be a good raconteur. He is a vegetarian, and his respect for life is such that he cannot bear even to cut grass.

Laing and his present wife, Jutta, have two children, Adam and Natasha. By his first marriage he has five other children, who live with their mother in Glasgow. "People took it [*The Politics of the Family*] as an attack on the family," Laing once said. "But some of my most fulfilled experiences have been in my own family. It's marvelous when it works and, as everyone knows, absolute hell when it doesn't."

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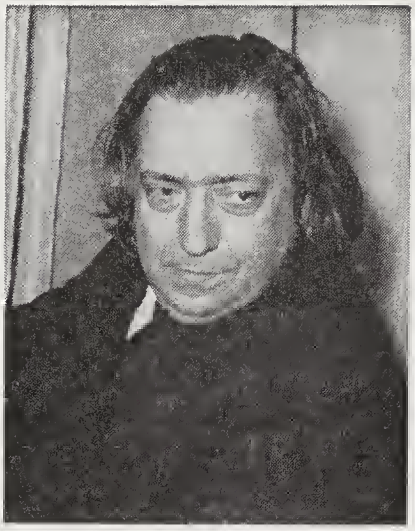
LANGLOIS, HENRI (lang-lw'ä ãN-rē')

Nov. 13, 1914- French motion picture archivist
Address: b. Cinémathèque Française, Palais de Chaillot, Place du Trocadero, Paris 16^e, France; h. 21 rue Gazan, Paris 14^e, France

When veteran director Jean Renoir said of Henri Langlois, the founder-director of the Cinémathèque Française, the world's foremost active motion picture archive, "We owe our passion for film to him," he was speaking for France, the land of ciné-clubs. But cinéastes everywhere, on both sides of the silver screen, are indebted to Langlois, whom the late Jean Cocteau called "the dragon who guards our treasures." As filmdom's monomaniacal "St. Bernard dog" (his own metaphor), Langlois has, with single-minded passion, been salvaging all movies within his reach, regardless of reputed worth, for four decades. Today his Cinémathèque film library in Paris contains more than 50,000 items, a large proportion of which would otherwise have been doomed to destruction, at worst, or oblivion, at best. Actress



HENRI LANGLOIS

Jeanne Moreau has gratefully observed that Langlois makes it possible for "our films to stay alive," not only on the Cinémathèque's storage shelves but in cycled daily screenings, open to the public, at a theatre on the rue d'Ulm and at the Cinémathèque's magnificent headquarters in the Palais de Chaillot, which also contains a museum exhibiting costumes, props, stills, sets, and other cinema artifacts. Nearly all major postwar French directors received their professional education as young patrons of the Cinémathèque's cinemas, watching Langlois' repertories of French, German, English, Russian, and Italian movies, among others. The American programs, Langlois' own favorites, exerted the greatest influence.

Henri Langlois was born in Smyrna, Turkey on November 13, 1914 to Gustave Langlois, a French journalist and engineer, and Annie (Braggiotti) Langlois. After hearing him state that his mother was an American, Archer Winsten of the New York *Post* (December 4, 1967) observed, "She must have forgotten her native language early, for he is far from bilingual." Growing up in Paris, Langlois acted out scenes he had witnessed on the silent screen with his chums. When he was sixteen and a student at the Lycée Condorcet, he received a small Pathé projector as a gift. Buying the silent films available for such a projector, he would run them off again and again, now fast, now slow, studying the camera angles and other technical aspects until he knew them frame by frame.

After graduating from the Lycée, Langlois followed his father into journalism—until his love for silent films intervened. To his horror he discovered that the *muets*, antiquated by the advent of talkies, were not only not being exhibited but were being destroyed or sold for reprocessing to manufacturers of varnish and nail polish for a pittance. Subsidized by his understanding family, he began buying up prints of the works of Meliés, Lumière, and other pioneer filmmakers wherever he could find them, in attics, with motion picture companies, or in neighborhood cinemas. (It had been the custom for companies or distributors to sell prints outright to exhibitors.) Among the first of his acquisitions was the 1919 German expressionist experiment in horror fantasy, *The Cabinet of Dr. Caligari,* directed by Robert Wiene.

First in his home and later in a small auditorium on the Left Bank, Langlois exhibited his acquisitions to a circle of friends, which became the Cercle du Cinéma, the first ciné-club. With two of the friends, director Georges Franju and critic Jean Mitry, and some financial help from the Ministry of Beaux Arts, Langlois founded the Cinémathèque Française in 1936. Its first home was a rented studio on the Champs Elysées.

Soon the scope of the Cinémathèque was expanded to include talking pictures because, Langlois realized, they too were endangered by the motion picture industry's insane notion that artificial obsolescence, or even systematic destruction of yesterday's box-office magnets, was necessary for continuing profits. He also learned that the "inevitable" disintegration of old film was more myth than fact. "I never accepted that films couldn't be saved," he later told Rudolph Chelminski of *Life* (December 10, 1971). "Once I got a bunch of old films and sent them out to a lab to be cleaned and put on new reels. They sent them right back. They're all stuck together, they said. You might as well chuck them in the garbage can. . . . After that I got stubborn and read up on how to recondition films—it's all there in the books." Langlois said that the supposedly moribund films that he reconditioned, even some of the very earliest silents, are still in his collection and "we're still waiting for them to deteriorate."

When he began to collect recent films for his archive, Langlois was selective, but he always had qualms about choosing some films as "worthier" than others and eventually he decided that selectivity was presumptuous, if not arrogant. The occasion of his decision was a screening of Jean Renoir's silent *Nana,* a sardonic adaptation of Émile Zola's novel that critics had panned when it was originally exhibited. Renoir himself was loath to let Langlois project the film, but he relented, and Langlois found himself watching "a masterpiece." He has recalled his reaction: "I said to myself, 'Who decides what is good and bad. . . ? Where would El Greco be if the art museums had always been selective?' "

In 1937 an agent of German military intelligence seeking information on the Maginot Line, the French defense system running along the Franco-German border, thought he was outwitting Langlois in obtaining from him a copy of the film *Double Crime on the Maginot Line,* a film as fictional as its flimsy studio sets. In exchange Langlois received, as he requested, a print of the early Marlene Dietrich movie *The Blue Angel,* of which no other copies then existed outside of Germany and which was banned by the Hitler regime because of Miss Dietrich's known anti-Nazi sentiments. In his article on Langlois in *Life* Rudolph Chelminski commented: "God knows what it [*Double Crime on the Maginot Line*] did to the German war plans. . . . However, by the time the war broke out Langlois had already dispatched *Angel* to Switzerland, where it remained safe until liberation. The whole baroque operation, the quarry stalked, located, lured, and downed, is typical of that extravagant genius Henri Langlois, the tireless, crafty, omniscient monster of the seventh art."

As quoted by Vincent Canby in the New York *Times* (February 26, 1970), actress Simone Signoret recalls Langlois during the German occupation of Paris, beginning in 1940, as "a tall, thin, angry young man" going from one table of friends to another in the Café Flore like, in Canby's paraphrase, "a very peculiar Scarlet Pimpernel . . . whispering the time and location for the screening of the film for that evening." When the occupying authorities decreed that all films not acceptable to the New Order were to be confiscated and perhaps destroyed, he and his friends smuggled his thousands of reels, along with many more turned over to him for safekeeping by American companies, to a chateau in unoccupied France.

After the war the French government recognized the importance of Langlois' work by naming him a Chévalier de la Légion d'Honneur and taking the Cinémathèque Française under its wing, while leaving practical control of the Cinémathèque to Langlois. The government's subsidization included a building on the Avenue Messine, where the Cinémathèque Française maintained its museum and held its screenings until a bank bought the premises and Langlois' headquarters was moved to more ample space in the basement of the Institut Pédagogique on rue d'Ulm.

Screening three films a day seven days a week, Langlois offered viewers an education in the evolution of world cinema, from silent days to the present. Among those who took advantage of that education was a whole new generation of film makers and critics—including François Truffaut, Roger Vadim, Jean Luc-Godard, Chris Marker, Alexandre Astruc, and Claude Chabrol—that emerged as the New Wave, in 1959 and the years following.

In the early 1960's, through the good offices of André Malraux, Minister of Culture under President Charles de Gaulle, the French government increased its subsidization of the Cinémathèque substantially, to more than half a million dollars annually, and provided Langlois with the splendid theatre and other facilities that his project now occupies in the Palais de Chaillot. Unfortunately, there were strings attached to the government's generosity. To justify its large financial investment in Langlois' work, the Ministry of Culture officially designated the Cinémathèque a division of the Centre National du Cinéma. Langlois understood the categorization to be nominal, but the bureaucrats assigned as a matter of course to oversee his operation took a different view. Unable to abide the "sloppy" administrative habits of Langlois, a man accustomed to squirreling film away from potential predators, and a keeper of inventories and accounts in his head, they decided that the Cinémathèque had to be reorganized. Beginning in 1967, they approached Langlois on the subject, but he refused to cooperate. In February 1968 André Malraux had the unpleasant task of announcing the summary dismissal of Langlois and his staff of sixty and the locking of the doors of the Cinémathèque's two theatres on the ground that "it is indispensable that the Cinémathèque be run in a less personal and more controllable manner."

The government officials were startled by the hue and cry their action raised among cinéastes throughout the world. Thirty-four French directors—including Truffaut, Alain Resnais, Jean-Luc Godard, Robert Bresson, Jean Renoir, René Clair, and Agnes Varda—signed a joint statement forbidding the showing of their films at the Cinémathèque unless Langlois was reinstated, and similar statements came in from directors Elia Kazan, Charles Chaplin, Samuel Fuller, John Huston, Nico Papatakis, Fritz Lang, Howard Hawks, Luis Buñuel, Ingmar Bergman, Akira Kurosawa, Joseph Losey, Nicholas Ray, Norman McLaren, Jack Clayton, Orson Welles, Vincente Minnelli, and Roberto Rossellini and actors Yves Montand, Alain Delon, and Simone Signoret, among others. In Paris, actors Jean Marais, Marlene Dietrich, Jeanne Moreau and Jean-Paul Belmondo among other celebrities, led street demonstrations, and Claude Mauriac, writing in *Figaro Littéraire* (February 25, 1968), typified the response of the press to the government's argument that Langlois, albeit a genius, was a disorganized administrator: "Without Langlois there would have been nothing to administer." In the same vein, director Abel Gance wrote during the same period in *Le Monde*: "The Cinémathèque Française in fact has no body. It is nothing more than a heart whose name is Langlois."

In April 1968 Langlois and the Ministry of Culture worked out a compromise, under the terms of which the Cinémathèque reverted to the status of a private organization, under Langlois' control. The government cut its subsidization to one-third of the Cinémathèque's budget, forcing Langlois to find the remainder in private donations and a slight increase in the admission fee for screenings, which had always been minimal.

At the New York Film Festival (of which he is a member of the program selection committee) in September 1968 Langlois screened an old French silent, *L'Argent*, and a new Yugoslav film, *Kaya*. From July 29 to September 3, 1972 Langlois presented at the Metropolitan Museum of Art in New York City a program of films including Buñuel's *L'Age D'Or*, René Clair's *Le Fantôme du Moulin Rouge*, Malraux's *L'Espoir*, and works by Bertucelli, Feyder, Garrel, Gremillon, Vertov, Bard, Kast, Pasolini, Chaplin, and Techine. Among the presentations evoking most interest among cinema buffs were a new film by Renoir, *The Little Theatre of Jean Renoir,* and a newly discovered introduction to *The Birth of a Nation* in which D. W. Griffith explained the racist aspect of that silent film. During his 1970 visit to New York, Langlois was working with his American coordinator, Gene Stavis, on plans for a permanent Cinémathèque auditorium in Manhattan, but the project never materialized. If some reports are true, a lack of enthusiasm on the part of local, "rival" film archivists, notably at the Museum of Modern Art, may have been a factor in Langlois' failure, at that time, to find a New York screening room. Finally, in April 1973 plans were announced to finance and build the City Center Cinematheque in Manhattan, of which Langlois would serve as artistic director.

Rudolph Chelminski reported that at the time he was writing his *Life* article on Langlois, in 1971, a typical daily program, at the Cinémathèque, running from early afternoon through midnight, consisted of Marcel Pagnol's *Angèle,* Jean Renoir's *Swamp Water,* Nicholas Ray's *Rebel Without a Cause,* Buñuel's *El Bruto,* and Arthur Robison's *The Student from Prague.* Langlois told Chelminski: "I compose my programs the same way I buy turnips or rutabaga when I go to market." The statement recalls Peter Lennon's assessment of Langlois in the *Guardian,* to the effect that his "great achievement" has been the enlargement of "the whole conception of the role of the cinema museum, which was once supposed to be concerned with 'classics.'"

Henri Langlois, skinny in his youth, is now a Balzacian figure, as monumental in his appearance as he is in his cultural influence. Renata Adler in the New York *Times* (September 29, 1968) described him as "a large, round, imperial-looking man whose hair hangs like curtains on the sides of his large, handsome face." According to Vincent Canby, writing in the same newspaper (July 26, 1970), Langlois "affects unkemptness in his dress" and "walks with the sort of easy grace peculiar to heavy men but, easy grace or not, tumult follows," and Rudolph Chelminski in his *Life* article remarked that Langlois' "epic disarray and his riotously unconventional spirit are permanent provocations to the Establishment—any Establishment." Although intense, Langlois is temperamentally gentle, and the brown eyes that look out from his pallid face have been described as "soft."

Although the role of stormy petrel has been cast upon him, Langlois, a bachelor, is at heart a very private person, uninterested in politics. A gourmet of jellies, jams, and marmalades, he discusses the varieties of those products in the way connoisseurs of wine talk about fine vintages. If a 1968 report still holds true, he no longer chain-smokes cigarettes. A transatlantic commuter, Langlois has been a fortnightly visiting professor at Sir George Williams University in Montreal since 1968. He also teaches a class in cinema history at the University of Nanterre, near Paris.

While Chelminski was writing his article on Langlois, two young admirers of the archivist, Roberto Guerra and Eila Hershon were completing their documentary film *Seventy-Five Years of Cinema Museum,* devoted mostly to Langlois and his work. Chelminski described Langlois as he came across in the film: "a naturally masterful actor, capable of great gestures and a warmth that is plainly, and wonderfully, natural." He quoted Langlois declaiming in the final scene: "People *say* I am Henri Langlois. . . . No. It not exist, Henri Langlois, only exist the Cinémathèque Française."

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LANUSSE, ALEJANDRO AGUSTÍN (lä-nōōs'e)

Aug. 28, 1918- President of Argentina
Address: Quinta Presidencial, Olivos, Buenos Aires, Argentina

NOTE: Lieutenant General Alejandro Lanusse's term in office as President of Argentina ended on May 25, 1973 when he was succeeded by Hector Cámpora, the Peronist candidate who was elected on March 11.

As election time approached in Buenos Aires in the summer months of early 1973, the President of Argentina, Lieutenant General Alejandro Lanusse, continued locked in a power struggle that had lasted more than twenty years. His opponent in the political duel was the populist ex-President Juan Perón, and its outcome would determine the future of Argentina. Their enmity dated back to 1951, when Lanusse, then a young cavalry officer, began a ten-year prison term for plotting against President Perón. When Perón fell in 1955, Lanusse was liberated and continued his climb to the top of Argentina's military hierarchy. In 1966 Lanusse supported the military overthrow of the civilian government, but by March 23, 1971, when he ousted General Roberto Levingston and assumed the presidency, he was disillusioned with military rule and promised elections as soon as possible. He has described the task of returning civilian rule to turbulent Argentina as being like walking "on the edge of a razor."

Alejandro Agustín Lanusse was born on August 28, 1918, the son of Gustavo Lanusse and the former Albertine Gelly. He has nine brothers and sisters. Since the Lanusse family is one of the richest in the country, owning vast amounts of pampa land and a variety of commercial and industrial enterprises, it was expected that Alejandro would join the Army. In Argentina, as in other Latin American countries, the military offers a prestigious and often politically challenging career to a well-born young man.

Alejandro Lanusse entered the Colegio Militar de la Nación (the Military Academy) in 1935 and graduated in 1938 with the rank of sublieutenant in the cavalry. His early years of military service were stormy ones in Argentina. In 1943 the military overthrew the President; then, in 1945, Colonel Juan Domingo Perón assembled a coalition of workers, ecclesiastics, nationalists, and dissidents from other political parties, and took over the government. Perón ruled for nine years after his election as President in 1946, basing his power on demagoguery and a program of social welfare for the working class.

Lanusse was not in favor during the Perón regime. His aristocratic, land-owning background was anathema to the Peronists, and wealthy ranchers like his family were forced to foot the bill for the President's romance with labor. Nonetheless, Alejandro Lanusse, by then a Major, continued his education at the Escuela Superior de Guerra from 1949 to 1951, but his career was interrupted when he took part in a plot against the increasingly authoritarian Perón regime in the latter year. Stripped of his rank and sentenced to ten years of confinement, including some torture, Lanusse was sent to a chilly maximum security prison in Patagonia, where he had more than enough leisure time to nurse his hatred of Juan Domingo Perón. His office in the Defense Ministry is now decorated with a door from his former cell, about which he says, "I like looking at that door. It means a lot to me."

By 1955 Perón's erratic policies had brought Argentina to the brink of chaos and bankruptcy, earning him implacable enemies among the upper classes, who hated him, the generals, who feared his popularity, and the opposition parties, who felt the brunt of his despotism. When, in September 1955, Perón was overthrown, Lanusse was freed and made a lieutenant colonel. From then on he played an important role in the military and political life of the nation. From 1955 to 1957 he commanded the San Martin regiment of horse grenadiers serving as the presidential guard, during which time he helped to overthrow the man whom he was guarding, President Eduardo Lonardi. For the next two years he was military attaché at the Argentine Embassy in Mexico. In 1960 he became chief of staff of the Third Cavalry Division. Then he was subdirector of the War College for two years, and in 1962 he was named Commander of the First Armored Cavalry Division, a post that he held until 1964.

Throughout those years Argentina remained in a state of political ferment, and the country's economic position failed to improve. The armed forces and the politicians juggled with the presidency (there were five governments between 1955 and 1966) and tried to annul Perón's influence, while the exiled former dictator, from his luxurious retreat in Madrid, astutely kept alive the loyalty of his followers, still the largest political group in the nation. Even with his party structure razed and his name taboo in Argentina, Perón's word controlled at least 20 percent of the vote in every election.

In June 1966, after a decade of nagging frustration, the military decided to try another takeover. This time their target was the civilian President Dr. Arturo Illia, whose weak government, in the generals' opinion, was too soft on the Peronists. Lanusse, at that time third undersecretary of the Commander in Chief of the Army, supported the coup, and Lieutenant General Juan Carlos Ongania was named President of Argentina. Ongania's problems were those that had unseated former presidents: inflation, social unrest, and political polarization. His solutions were those of a typical rightist military dictator in Latin America: dissolution of Congress and political parties, fierce repression, and such unpopular austerity measures for the economy as wage freezes.

GEN. ALEJANDRO AGUSTÍN LANUSSE

Ongania's presidency lasted four years. Although he succeeded in propping up the frail economy by reducing inflation and strengthening the peso, the methods he employed drove Argentina into political bankruptcy. By 1969 the situation was critical. With no political institutions to channel protest, students and workers resorted to strikes, riots, guerrilla warfare, kidnappings and assassinations. The task of dealing with the disturbances naturally fell to the armed forces, but they resented their role as a repressive police force. The military command also feared Ongania's growing personal power, and were antagonized by the President's frequent refusals to heed their advice.

During that time Lanusse became more and more convinced that Argentina must return to a civilian form of government. Among the last of the liberals in the Argentine armed forces, he had always preferred civilian to military rule, and felt that with the economy stabilized it was time to let the political atmosphere return to normal. He had been appointed Commander of the Army by Ongania in September 1968, and by late 1969 he was making public appeals for elections. Finally, he and the commanders of the Navy and the Air Force decided to cut back Ongania's power. On June 8, 1970 Lanusse made a radio broadcast to that effect, and on June 9 Argentina had a new government consisting of a three-man junta determined to wield power until elections could be held. The junta therefore appointed a little-known brigadier general, Roberto Levingston, as an interim President.

During the nine months that Levingston lasted, his main contribution was to relax Ongania's austerity measures, thus restoring severe inflation to Argentina's array of troubles. When, in March 1971, Lanusse became Commander in Chief of the Armed Forces, a post that rotates between the three commanders, it soon became obvious that he had designs on the presidency. On March 23, 1971 the scenario of the coup was repeated, with the firing of Lanusse by Levingston and the latter's final surrender after a show of force by the junta. When Lanusse was sworn in as President on March 26, he promised a rapid transition to civilian rule.

The delicate problems that Lanusse faced were depressingly familiar: how to control inflation without infuriating the workers, and how to hold honest elections without letting the Peronists win. To cope with those difficulties, he immediately began the process of what he called "institutionalization." Political parties were restored in April 1971, and elections were planned for late 1972 or early 1973. Weighing the possibility of running for President himself, Lanusse began to curry favor with the populace. Workers received hefty wage increases, rocketing the inflation rate to 40 percent in 1971 and more than 60 percent the next year. Realizing that no elections could have the desired normalizing effect if the Peronists were outlawed, Lanusse moved towards an unprecedented accommodation with Perón, who still exercised enormous influence from Madrid. He traveled widely in Argentina and Latin America, visiting every other president on the continent. In Chile he called his government "center-left," and he repeatedly stressed the notion of "ideological freedom" for all nations.

With the announcement that elections would be held in March 1973, the real jockeying for power began. Both Perón and Lanusse were cagey about whether they would run. It was reported that some military men would not stand for a Perón candidacy, while others looked upon Lanusse with disfavor. As the economic crisis worsened and tension increased in Argentina, by late April 1972 the country appeared on the verge of a popular uprising.

Deciding to force Perón's hand, in July 1972 Lanusse decreed that anyone not residing in Argentina by August 25 of that year would be proscribed as a presidential candidate, along with any member of the military government who had not resigned by that time. On August 25 Perón was still in Madrid, and Lanusse had also eliminated himself by not resigning. The mood of the country remained edgy, however, until Perón's return in November. Instead of provoking the widely expected revolution, Perón organized a coalition of parties to contest the election and nominated a close ally, Hector Cámpora, as presidential candidate.

Lanusse had won the first round. Argentina was calm, but as soon as Perón departed again in December, Lanusse had to concentrate on averting the violent factionalism that traditionally mars Argentine political campaigns. Extreme rightists and leftists, interested in preventing elections, stepped up their terrorist activity. The Perónist party issued inflammatory statements, spurred on by Perón, now back in Madrid. The real possibility of a Peronist victory dismayed many Argentines, especially the right-wing generals.

Rumors persisted that the elections would be postponed or that Lanusse would resign in disgust. Come what may, the President seemed determined to hold elections, although he announced a new get-tough policy that included curls on the future government's power, a decree outlawing Perón's return to Argentina until after the elections, and a request that the courts dissolve the Peronist coalition for flouting the electoral law. In a speech to his fellow soldiers on February 7, 1973 Lanusse pledged that "nothing, no one, neither provocations nor insults . . . will make us abandon our intention of pacifying the Republic, achieving institutionalization, and allowing the public to express itself in the voting next March 11."

Alejandro Agustín Lanusse is a large, imposing man with a stiff military bearing, an intimidating glare, and the confidence of a man accustomed to command. Friends have nicknamed him "the Doberman." His wife, the former Ileana Bell, is the daughter of a British-Argentine shipping magnate. General Lanusse's household has been dogged by tragedy: two of his nine children were killed in freak accidents, and a third was crippled in a car crash. Unshaken in his faith, he remains a fervent Roman Catholic.

In discussing Argentina with Barnard Collier of the New York *Times Magazine* (August 20, 1971), Lanusse remarked: "I can exercise force in a moral way for my country, and I will exercise it. Argentina is a country that must be managed like one manages a horse in the cavalry. You must hold the reins firmly. It must be strong, but not too strong. Firm." Collier also reported Lanusse's passionate nationalism, his belief in the "sacred manifest destiny that God has prepared for Argentina."

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LEAR, EVELYN

Jan. 8, 1929(?)- Singer
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Exceptionally varied and balanced, the operatic repertoire of the soprano Evelyn Lear, who has referred to herself as a "singing actress," includes interpretive portraits of the Marie of Alban Berg's *Wozzeck* and the title character of his *Lulu*, as well as classic heroines like Puccini's Tosca and Manon Lescaut. She has sung in both traditional and avant-garde idioms in many of the world's leading opera houses. In 1967 she made her debut at the Metropolitan Opera as Lavinia in *Mourning Becomes Electra* by the contemporary composer Marvin David Levy and in February 1973 sang Dido in Purcell's *Dido and Aeneas,* the first production of the newly established Metropolitan Opera in the Forum. Also a recitalist of emotional range and intensity, whose every tone seemed to one critic to be "carpeted in velvet," Miss Lear became in 1964 the first American to sing a full program of lieder at the Salzburg Festival.

Evelyn Lear was born Evelyn Shulman on January 8, 1929 in Brooklyn, New York into a musically inclined Russian-Jewish family. (Some sources give the year of her birth as 1931.) Her mother, Nina Kwartin, a coloratura, sang professionally, and her grandfather, Zavel Kwartin, was a well-known cantor. Her father, who had emigrated from Siberia at the age of nineteen, was a lawyer with a deep respect for learning. The family, which included one son, lived in the Prospect Park section of Brooklyn, where Evelyn Lear attended P.S. 241. When she was thirteen they moved to Riverside Drive in Manhattan and she entered George Washington High School.

From the age of about three Evelyn Lear had wanted to become a singer. Her father, however, looking forward to a broad education for his daughter, refused her singing lessons, although he did encourage her to study music. Besides learning much about singing from listening to her mother and going to concerts, she took lessons in the piano and the French horn. During her teens she played the French horn in the Tanglewood student orchestra under the baton of Leonard Bernstein. At seventeen she married Dr. Walter Lear, with whom she moved to Arlington, Virginia.

In nearby Washington, while studying singing with the baritone John Yard, she joined the Mozart Trio and became soloist at All Souls Unitarian Church. She also appeared in nightclubs and on a children's TV show and, in 1949, was named Washington's "Miss Television Queen." She gave two recitals at the Phillips Gallery and on November 29, 1950 made her nonprofessional operatic debut in the auditorium of the Department of Agriculture, singing the leading role in Kurt Weill's *Down in the Valley.*

When, after seven years, Evelyn Lear's marriage ended in divorce, she returned to New York. Having taken some courses at New York University and Hunter College, she enrolled for more advanced vocal training in the opera workshop of the Julliard School of Music, where her instruction included study of lieder with Sergius Kagen. In 1955 she won a Concert Artist's Guild award and made her New York recital debut at Town Hall. While trying to establish herself professionally, she sang in a performance of Ravel's *L'Enfant et les Sortilèges* with the Little Orchestra Society. She was signed for the lead in Marc Blitzstein's *Reuben, Reuben,* but the musical closed out of town. Auditioning for Maria in *West Side Story,* she was turned down as being too old for the part. At Juilliard she had met the baritone Thomas Stewart, a fellow student whom she married in 1955. Together they appeared in capsule versions of Broadway shows, such as *Kiss Me Kate,* played summer stock, and sang in choruses on radio and television.

EVELYN LEAR

In 1957, on the advice of Dr. Frederick Cohen, then director of the Juilliard workshop, the couple applied for and received Fulbright grants to study at the Hochschule für Musik in Berlin. Six weeks after their arrival, Stewart auditioned for Carl Ebert, head of the Deutsche Oper, Berlin, and signed a three-year contract. Finding work was more difficult for Miss Lear. When she was about to give up, her husband asked Ebert to hear her sing and advise her. She selected the Composer's scene from *Ariadne auf Naxos,* because she knew Ebert needed a Composer. Hired as a member of the company, she made her Berlin debut in the Richard Strauss opera in April 1959. Miss Lear then sang two more "trouser roles": Cherubino in *The Marriage of Figaro* and Octavian in *Der Rosenkavalier.* That same year, as a last-minute replacement, she flew to London to sing Strauss's *Four Last Songs* in Royal Festival Hall, with the London Symphony under the direction of Sir Adrian Boult. In addition, she sang in concerts of contemporary music presented by the Hamburg and West German Radio, including a program of contemporary American works.

Miss Lear's practice of being available in an emergency paid off generously in 1960 when Helga Pilarczyk, who was to sing a concert performance of Alban Berg's modern opera *Lulu,* conducted by Karl Böhm at the Vienna Festival, was forced to cancel her engagement. Miss Lear, contacted by telephone, accepted the part without seeing the score. As she told an interviewer for the *New Yorker* (January 22, 1972), "I agreed to sing *Lulu* . . . , not realizing it was one of the most difficult vocal scores in opera. When I did look at the music, I nearly fainted." However, within a few weeks she learned and interpreted the role so capably that her performance on May 24 was acclaimed by both critics and audience. Continuing her appearances with the Berlin Opera, she sang opposite her husband in the world première of Giselher Klebe's twelve-tone *Alkmene* in September 1961.

Because of her success in the concert version of *Lulu,* Miss Lear was invited to repeat the role in the first Austrian stage production of the Berg opera at the rebuilt Theater an der Wien in the spring of 1962. Overnight she became internationally known. Edward Downes reported in the New York *Times* (September 1, 1963), "The seeing was almost as important as the hearing, for she not only sang the incredibly difficult part with apparent ease, she looked the part of the temptress, she acted it, and she had a stage presence ('Ausstrahlung,' her Viennese admirers called it)." The world-famous singer Elisabeth Schwarzkopf told Paul Hume of the Washington *Post* (May 23, 1965), "Evelyn Lear's Lulu is one of the supreme achievements of the operatic stage anywhere in the world."

With Berlin as her home base, the much-sought-after soprano performed in opera houses and concert halls throughout Europe, as well as at the major European summer festivals. She made her debut at the Vienna State Opera in 1964 and in the summer of that year was the first American to give a *Liederabend* (vocal recital) at the Salzburg Festival. Under exclusive contract to Deutsche Grammophon, she recorded the operas *Boris Godounoff, The Magic Flute,* and *Johnny Spielt auf,* as well as the St. John Passion by Bach and the Slavonic Mass by Janacek. She also made two recordings of song recitals, "Richard Strauss Lieder" and Hugo Wolf's "Mörike Lieder." In 1965 the Grammy award for the best operatic recording was given to Alban Berg's *Wozzeck,* in which she sang Marie. Of a later recording, *Lulu* in 1968, Martin Mayer wrote in *Esquire* (August 1968), "It turns out, as you might expect, that Miss Lear is every bit as impressive when there is nothing at all to see: the voice alone projects the sex and the viciousness."

The year 1965 proved to be especially eventful for Miss Lear. In February she made her Covent Garden debut singing Donna Elvira in *Don Giovanni.* The occasion of her long overdue operatic American debut was the performance on May 21 of Handel's 241-year-old opera, *Julius Caesar,* under the auspices of the newly formed Performing Arts Foundation of Kansas City, Missouri. Harold C. Schonberg wrote in the New York *Times* (May 23, 1965), "Evelyn Lear sang the role of Cleopatra. . . . Her high clear soprano, her good looks and musical intelligence, and her ability to take those long, florid Handel phrases in stride added up to a most convincing and attractive interpretation." In Europe, during the summer, she appeared at the Holland Festival and returned to the Salzburg Festival, where she sang Fiordiligi in *Così fan Tutte.* In September she made her first American appearance in *Lulu,* in San Francisco. She then flew to Buenos Aires, where she sang the role in German at the Teatro Colon. Returning to Los Angeles, she repeated *Lulu* again in English. Most important of all, in 1965 she signed a contract with the Metropolitan Opera Company, scheduling her debut for the 1966-67 season in the world première of Levy's operatic version of Eugene O'Neill's *Mourning Becomes Electra.*

Meantime, in May 1966, Miss Lear, as a guest with the visiting Hamburg State Opera, sang her first London *Lulu.* The following month she performed with the London Symphony Orchestra at Royal Festival Hall, repeating the *Four Last Songs* of Strauss, which she had sung in her 1959 London debut, and contrasting it with the last movement of Mahler's Fourth Symphony. In early September she was soloist with the National Youth Orchestra of Canada at the Edinburgh Festival.

Looking forward to her Metropolitan Opera debut, Miss Lear told Bob Micklin (*Newsday,* March 16, 1967), "It is the greatest opera house in the world. The acoustics are magnificent, and its reputation makes an appearance there terribly important to a singer's career." On March 16, 1967 she sang the role of Lavinia at the Met in *Mourning Becomes Electra.* Levy's score, conducted by Zubin Mehta, disappointed many critics who felt the O'Neill play overwhelmed the score. The production itself, however, staged by Michael Cacoyannis, did full justice to Miss Lear and her costar. Miles Kastendieck wrote in the New York *World Journal Tribune* (March 18, 1967), "The debuts of the American soprano Evelyn Lear as Lavinia and of the Australian soprano Marie Collier as Christine introduced two of the most dynamic singing-actresses the Met has ever had. As the central figure of the play, Miss Lear revealed histrionic ability worthy of the Broadway stage as well as a voice of exceptional purity, range and quality."

Following *Electra,* Miss Lear appeared in lieder concerts at Constitution Hall in Washington, D.C. on April 22 and at Philharmonic Hall in the Great Performers Series on May 3. She also gave a concert performance of Wagner's *Die Walküre* before the year was out. Her program for a Town Hall recital on March 31, 1968 included songs in English, German, Russian, Portuguese, Spanish, and Italian. In early November, as soloist with the Musica Aeterna Orchestra at a concert in Rogers Auditorium of the Metropolitan Museum, she sang songs of Dallapiccola and Mahler.

On April 2, 1969 Evelyn Lear sang her first *Wozzeck* at the Metropolitan. Schönberg of the New York *Times* (April 3, 1969) found her "intelligent, capable of producing floods of well-focused tone, dramatically intense." But he went on to say, "Her problem was her looks. She is so attractive, has so fine a figure, moves so aristocratically, that belief is suspended. How could that lout of a Wozzeck and this elegant Marie have had an affair?" Micklin of *Newsday* (April 3, 1969) commented, "Miss Lear's soprano is full-bodied, true and seemingly equal to any vocal tricks devised by such an uncompromising musical mind as Berg's."

At about that point in her career, however, Miss Lear developed a major crisis with her voice, very likely as a result of singing so much demanding modern music. On the advice of her manager, she studied with Daniel Ferro of the Manhattan School of Music and in six weeks had recovered from strain to her vocal cords. Deciding to limit her modern repertoire, she set about to establish a new image of herself as a singer of Verdi, Puccini, Donizetti, and Bellini. In the fall of 1969 she sang "radiantly" in a solo recital at Alice Tully Hall in New York inaugurating the first of a vocal series, Four at Tully Hall.

With her first Metropolitan Cherubino on April 3, 1970, Miss Lear began an unusually busy work schedule for the 1970-71 season, as outlined in *After Dark* (August 1970): "There is Strauss with Lukas Foss and the Buffalo Symphony, solo recitals and joint recitals with her husband, Haydn with the New York Philharmonic, Bach with the Philadelphia Orchestra, Berlioz with the Miami Symphony and a nationwide telecast with the Philadelphians in music from *Vanessa, West Side Story* and *Porgy and Bess* in November. In Europe she will sing Handel and Strauss for the Bavarian Radio, Brahms Requiem in Barcelona, Strauss and Mozart at the Vienna Staatsoper, Liszt for the Frankfurt Hessischer Rundfunk, Strauss and Puccini in Berlin." Then followed her debut at La Scala on March 27, 1971 in *Wozzeck* and her performance with her husband in *Eugene Onegin* in the fall of 1971 for the San Francisco Opera. Early in 1972 she made her first appearance with her husband at the Metropolitan, in *Figaro*.

A year before its scheduled European performance in late 1972 the couple began working on *Tosca*. Meanwhile, on February 28, 1972, Miss Lear sang at Town Hall in the Great Artists Series. Among her excellent notices was that of Harriet Johnson, who wrote in the New York *Post* (February 29, 1972) of the vocal crisis Miss Lear had undergone and the consequent change in her voice to "loveliness and limpidity." She added, "During her singing of a long and distinguished program she still showed signs of transition . . . but on the whole her accomplishments were stupendous." During March Miss Lear was heard in the leading role of Dido in a concert version of Berlioz' rarely performed *Les Troyens*, presented by the Pro Arte Festival Chorus and Orchestra at Carnegie Hall.

Another Dido, the heroine of Purcell's *Dido and Aeneas*, was the role Miss Lear sang in helping to launch the Metropolitan Opera's so-called "Mini-Met." While head of the Met, the late Goeran Gentele had worked on a plan to bring lesser-known classics and contemporary works unsuited to the large Metropolitan stage into a smaller theatre. Schuyler Chapin, acting general manager of the house, carried out the project by inaugurating "Opera at the Forum" in the amphitheatre beneath the Vivian Beaumont Theatre at Lincoln Center on February 19, 1973. Miss Lear and Stewart, who sang Aeneas, donated their services to boost Chapin's undertaking.

Evelyn Lear is the mother of two children from her first marriage, Jan and Bonni, now both in their twenties. She and Thomas Stewart have a home in the Italian-speaking region of Switzerland. When in New York, they live in a Danish-modern apartment on the West Side, convenient to the Metropolitan. Miss Lear has dark, gray-green eyes, dark copper hair, and a lithe, attractive figure that benefits from her fondness for swimming and playing golf.

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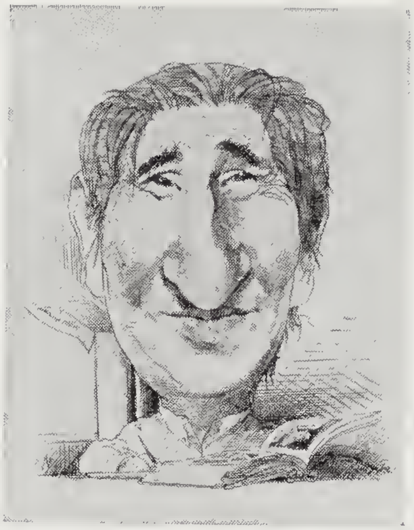
LEVINE, DAVID

Dec. 20, 1926- Painter; caricaturist
Address: b. c/o Forum Gallery, 1018 Madison Ave., New York 10021

The man whom Jules Feiffer describes as "the best political-social-literary caricaturist of this century" is, by his own description, "a painter supported by a hobby—satirical drawing." David Levine is best known for the sharp-witted pen portraits that tame literary lions and political leviathans in the pages of *Esquire*, the *New York Review of Books*, and other publications. He is also a serious painter whose oils and watercolors —primarily beach scenes and figure studies in the realist tradition—have been exhibited professionally for almost two decades. During that period he has had more than a dozen one-man gallery shows, and in 1971 he shared the spotlight with Aaron Shikler in a two-man exhibition at the Brooklyn Museum of Art. His caricatures, now a regular feature of the Washington *Post* and the London *Sunday Times*, appear occasionally in *New York* magazine and on the covers of *Time* and *Newsweek*. Levine's caricatures have been exhibited in art galleries in New York City, Washington, D.C., and London, have toured college campuses, and have been collected in three books published since 1966.

The only child of Harry and Lena (Isaacman) Levine, David Levine was born in Brooklyn, New York, on December 20, 1926. As a child he visited the garment district sweatshops where his father worked as a patternmaker in men's pants, a scene to which he has often returned as a



DAVID LEVINE

subject of his paintings. While in elementary school he attended classes at the Pratt Institute and the Brooklyn Museum Art School and aspired to be a cartoonist when he grew up.

After graduating from Erasmus Hall High School in 1943, Levine enrolled at the Tyler School of Fine Arts in Philadelphia, but his studies there were interrupted by a two-year stint in the United States Army. He returned to Tyler and graduated in 1949, and with what remained of his G.I. Bill of Rights went back to New York City to study with Hans Hofmann. What Levine learned from the doyen of abstract expressionism is difficult to discern: both his paintings and his caricatures look as if the twentieth century had never been invented, and he has referred to himself, accurately and unabashedly, as an "art Bircher."

Levine had his first one-man show at the Davis Gallery in New York City in 1953 and continued to exhibit there, with seven additional one-man shows, through 1963. The subjects of his paintings were two sets of people, or the same people seen in two different lights: garment workers at their trades and those same workers, or others very much like them, during their moments of relaxation at the beach at Coney Island. Suffused with a warm humanist feeling and an emphasis upon atmosphere and light, those intimate works echoed such nineteenth-century masters as James Whistler, John Singer Sargent, and Jean Vuillard. "It is remarkable the way Levine, without being either imitative or anachronistic in this day of improvisation and abstraction, is able to work in the idiom of the 19th-century masters and still keep his pictures intense, direct and personal," one reviewer wrote for the New York *Herald Tribune* (November 16, 1957).

Late in the 1950's Levine began conceiving canvases of broader scope, adopting the allegorical and historical vision of Velazquez, Rembrandt, and Goya to contemporary Coney Island. In the opinion of one reviewer, writing in the New York *Times* (October 31, 1959), the gap between style and subject matter became too great, and the two did not focus together satisfactorily. By the early 1960's Levine had returned to the nineteenth-century models upon whom he had previously based his work. But he never even attempted abstractionism, an aloofness that brought him little respect from the art establishment. "His work is totally unconnected to present-day problems and life, a fatal evasion," observed Brian O'Doherty in the New York *Times* (November 16, 1963).

During the 1950's and early 1960's Levine also exhibited at the Syracuse Museum of Art (a three-man show, 1956); Nebraska University Museum (1956); Wadsworth Atheneum, Hartford, Connecticut (1956; 1960); Corcoran Gallery Biennial, Washington, D.C. (1957); National Academy of Design, New York City (1958; 1960; 1962); Butler Institute of American Art, Youngstown, Ohio (1958; 1960); Whitney Museum of American Art, New York City (1960; 1963); Art Institute of Chicago (1961) and Brooklyn Museum (1963). He won the Tiffany Foundation Award (1955), Ranger Purchase Award (1958), Maynard Prize (1958), Julius Hallgarten First Prize (1960) and Thomas B. Clarke Prize of the National Academy of Design (1962).

Although Levine had switched his professional interest from his childhood ambition of cartooning to serious painting, he continued to make satirical drawings as a hobby, as "something he did for friends." He first tried to turn that hobby to commercial ends in the late 1950's by designing a collection of fancy, sentimental Christmas cards drawn in the style of the nineteenth-century English cartoonists Sir John Tenniel and Richard Doyle. That venture proved conclusively that what the country did not need—or want—was a modern-day version of Victorian Christmas cards.

Not too long after that, Levine designed a brochure drawn in a similar style to accompany an exhibition of paintings by the Hudson River School at the Davis Gallery. To create the illustrations, Levine, along with a group of friends, revisited the scenes where the Hudson River painters had worked, and his humorous drawings depict their misadventures on that journey. The brochure came to the attention of Clay Felker, then an editor of *Esquire,* who commissioned Levine to do the small spot drawings that adorn *Esquire's* regular departments, such as film and book reviews. That assignment led to the birth of David Levine as a caricaturist. "Whenever I couldn't think of what to draw," he has explained, "I would do a caricature of someone prominent in that field." Assignments for *Atlas* and other publications soon followed, but it was not until 1963, when *The New York Review of Books* was founded during the New York City newspaper strike, that Levine found his most prominent, prestigious, and permanent showcase. Since then, ten to twelve David Levine drawings have appeared in that publication every month.

Like all caricatures, Levine's drawings depend upon distortion—the exaggeration of external features that are naturally somewhat extreme, such as De Gaulle's nose or Lyndon B. Johnson's ears. The unique gift of Levine's pen, however, lies in the perception and precision with which he attacks not merely his subjects' physical presence, but the mental and moral murkiness that lurks behind their public masks. "What I try to look for are contradictory features," he has explained. "Lyndon Johnson, for example, had that pained look in his eyes all the time he was smiling. Nixon's the opposite. He makes a smiling attempt with his eyes, but the mouth is always pulled down, as if he'd bitten on a lemon."

To deflate the pomposity of public dignitaries, Levine uses a wide and witty array of accessories. After his celebrated operation, Lyndon B. Johnson is shown displaying a stomach scar shaped like Vietnam. In one drawing he cries crocodile tears; in another a crocodile sheds tears shaped like Lyndon B. Johnson. General George S. Patton Jr. is a pistol contained in a giant holster. Gamal Abdal Nasser has a bump on his head and Stars of David dancing before his eyes. Chicago's Mayor Richard J. Daley, after the 1968 national Democratic convention, is transformed into a pig. Billy Graham brandishes not only a Bible and an American flag, but also a giant toothbrush. Vice-President Spiro T. Agnew, though drawn as a blank balloon, is still recognizable.

Literary, artistic, and historical figures receive similar satirical treatment. Freud frolicks with the Id and the Superego. Karl Marx reaches for pie in the sky. Henry Moore becomes the hole in his own sculpture. Kafka's hands are transformed to insect claws. Rodin poses as "The Thinker." Norman Mailer steps out of an open book, boxing gloves on and ready for battle. And art critic Bernard Berenson cuddles cozily with a quattrocento madonna.

Like his paintings, Levine's caricatures openly acknowledge their debt to nineteenth-century sources. Before Levine and his swarm of imitators came upon the scene, contemporary caricature was linear, two-dimensional, and flat. A frank pastiche of *fin de siècle* styles, Levine's drawings create, through complex cross-hatching, forms with substance, shadow, and solidity in space. Although his paintings are based on live models, his caricatures are drawn from photographs.

In 1966 Levine held his first show of original drawings for his caricatures at the Forum Gallery in New York City. Hilton Kramer, the reviewer for the New York *Times* (December 17, 1966), observed: "Levine has more or less single-handedly revived the art of literary and political caricature from the doldrums in which it had long lain. He has restored this marvelous but neglected genre to an honorable position among the minor graphic arts and thus reminded us that the draftsman's pen, no less than the writer's, may sometimes be an effective and highly amusing instrument of critical discourse." Following the Forum Gallery exhibition, the caricatures toured college art museums and galleries throughout the United States.

The first published collection of Levine caricatures appeared in 1966, under the title *The Man from M.A.L.I.C.E.* (Dutton). The last word of the title is an acronym for "Movies, Art, Literature and International Conmen's Establishment," purportedly the subject of the more than 200 drawings. In reviewing the book in The New York *Times* (November 5, 1966), Eliot Fremont-Smith called Levine "the most able, exciting, exacting and delightful caricaturist around; he may be the best who has ever been around."

By 1968 commissions for caricatures were coming not only from the periodicals of the literary and leftist intelligentsia, but from the more popular press. Levine's fame peaked during the first week of January 1968, when both *Time* and *Newsweek* used his drawings for their covers. The *Time* cover, for its "Man of the Year" issue, portrayed President Lyndon B. Johnson as a tormented King Lear, harassed by Senator Robert F. Kennedy and Representative Wilbur Mills, while a tearful Vice-President Humphrey tries to comfort him. The *Newsweek* cover, to illustrate a story entitled "Politics '68," showed five Republican Presidential hopefuls (with Nixon auspiciously in the lead) riding the trunk of the G.O.P. elephant.

A second collection of Levine caricatures, *Pens and Needles* (Gambit), was published in 1969. Focusing on literary and cultural celebrities, past and present, it contained Levine's famous rendition of Twiggy dangling both a chastity belt and the British Empire, as well as his caustic comment on modern art: a parody of Michelangelo's *Pietá*, in which a traditionally drawn Virgin Mary holds a geometric Jesus in her lap. Novelist John Updike, in his introduction to the book, called Levine "one of America's assets. In a confusing time, he bears witness. In a shoddy time, he does good work." *No Known Survivors*, the third collection of Levine caricatures, appeared in 1970 (Gambit). Commenting in his introduction on Levine's "fine eye for fraud," John Kenneth Galbraith characterized Levine's captionless caricatures as "pictures meant to be read."

While Levine was riding his hobby horse to fame and fortune, he continued to pursue his vocation of serious painting. In 1965 he had a one-man show of oils and watercolors on the theme of Coney Island at the Forum Gallery. The reviewer for the New York *Herald Tribune* (December 11, 1965) commented on Levine's "exquisite sensibility for light, color, atmosphere, composition and, above all, human anatomy and personality." In 1968 Levine again exhibited his paintings at the Forum Gallery, this time in conjunction with his caricatures. Hilton Kramer, who was considerably more impressed by the caricatures, wrote in the New York *Times* (November 3, 1968) of the paintings: "They remain acts of homage to an unrealized—perhaps an unrealizable —ideal. They remind us that the 19th century cannot be restored by an act of will—even the will of a generously endowed talent."

Levine again exhibited his paintings and caricatures at the Forum Gallery in 1970, and in 1971 he had his first major museum show when sixty-three of his works, some caricatures, but mostly oils and watercolors, were exhibited in a two-man show at the Brooklyn Museum. In his introduction to the exhibition catalogue, Thomas Buechner, director of the Brooklyn Museum, described Levine's paintings as pictures "purely for pleasure . . . not metaphysical experiments with the interior structure and abstract meaning of the world of man, [but] idealized—even romanticized—views of the very visible exterior world of man." Late in 1971 Levine had another major show at the Forum Gallery. Reviewing the exhibition for *New York* magazine (November 15, 1971), John Gruen wrote: "What implants these works in our awareness is Levine's depth and subtlety of feeling, particularly in his portraits. He reveals the lyricism present in even the homeliest of faces and the vulnerabilities of unconscious stance and gesture."

It is possible that the pendulum of American aesthetic taste has now swung far enough away from abstractionism for Levine to begin to receive the same attention as a serious painter that he has already earned as a satirist. In concluding the first extensive article on Levine ever to appear in an art periodical (*American Artist,* November 1970), Patricia Allen Dreyfus wrote: "Society has asked David Levine to be a caricaturist. . . . Still, a picture like 'Passion at Coney' holds out the promise that Levine the painter may have the last word, if not the last laugh." Levine himself sees no conflict between his two roles: "I never made a distinction between a caricature and a drawing," he says. "I'm aware that I'm distorting, but I still go in for all the values that I believe in for a good drawing. I'm really very happily split. The caricatures give me an opportunity . . . to comment on things I would not want to put into my paintings, things which I think are too momentary and don't make a more universal statement."

Before hitting pay dirt with his caricatures, Levine illustrated several children's books, among them *The Heart of Stone,* a fairy tale by Wilhelm Hauff, *The Fables of Aesop,* and *The Snark Was a Boojum,* a biography of Lewis Carroll. He has taught at the Brooklyn Museum Art School and the School of Visual Arts, in New York City. In 1965 he was awarded both a Polk and a Guggenheim fellowship. His paintings are included in distinguished private collections, among them those of Joseph H. Hirshhorn and Mrs. Jacqueline Onassis (an early watercolor of Waterloo Bridge that she purchased for John F. Kennedy), and his caricatures have been collected by a veritable Who's Who in contemporary culture, including many of the targets themselves.

Levine's own taste in collecting runs to English furniture and English watercolors. He lives in the Park Slope section of Brooklyn with his wife, the former Mildred Eisenberg, and their two children, Matthew and Eve. In his home there are two studios, with the larger one devoted to painting. Levine, who lives and dresses simply, has been described as looking like an accountant. He rarely mingles with the celebrities he caricaturizes and describes his hobbies as playing tennis and running the vacuum cleaner. He entertains no illusions about the power of his pen. "No government has ever fallen because of my caricatures," he once said. "I titillate all those who agree with me in the first place, and maybe give them a little courage."

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LEWIS, HENRY

Oct. 16, 1932- Conductor
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1020 Broad St., Newark, N.J. 07102

In the midst of Newark's urban blight, conductor Henry Lewis has developed the New Jersey Symphony from a small community ensemble of part-time musicians into a highly professional, nationally respected state traveling orchestra. Before ascending the podium in predominantly black Newark, Lewis was with the Los Angeles Philharmonic Orchestra for more than a dozen years, as double bassist and, ultimately, associate conductor. He also served, for shorter periods, as music director of the Seventh Army Symphony Orchestra and the San Francisco Opera Company. His repertoire ranges from early baroque through Kraft, Richard Strauss, and Gershwin, and few other American conductors can match his background in international experience, which has included guest stints with the London Symphony and l'Orchestre de la Suisse Romande. In concerts as well as operatic productions, Lewis has often directed his wife, the famed operatic soprano Marilyn Horne, most notably during his first season in Newark (1968-69), when she lent the strength of her reputation to the cause of the New Jersey Symphony's renewal. Although he chafes at the touting of the distinction, he hopes that as the first Negro to become music director of a United States symphony orchestra he will serve as a beacon to young black musicians and help dispel the notion that Negroes do not belong in symphonic music.

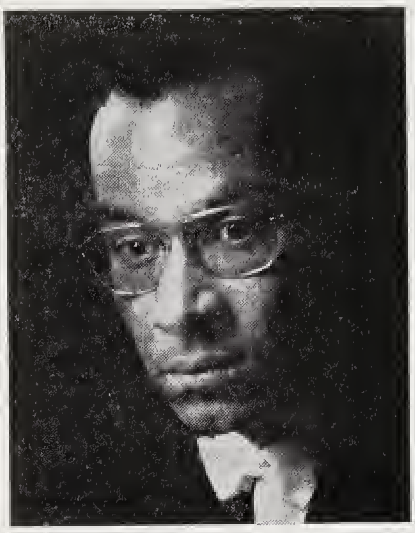
Henry Lewis was born in Los Angeles, California on October 16, 1932 to Henry Lewis Sr., a prominent auto and real-estate dealer, and Josephine Lewis, an administrative nurse at Queen of Angels Hospital in Los Angeles. Lewis was educated in Roman Catholic parochial and in public schools in Los Angeles. At his mother's instigation he began taking piano lessons when he was five, and during childhood and adolescence he learned to play the clarinet, some brass, and many string instruments, and later he studied vocal technique.

While his childhood peers had their noses in comic books, Lewis was listening to recordings of classical music—and going through the motions of conducting it. As a high school student he gave solo double-bass recitals under any roof in the Los Angeles area that would have him, and he conducted the student orchestra at his high school graduation. When his interest in music became "an obsession," Lewis told Nancy Hicks of the New York *Post* (March 6, 1968), his father tried vehemently to discourage it. "My father . . . didn't see any future for a Negro musician. He didn't want me to play jazz . . . [and] at that time there were no Negroes in symphony orchestras." But Lewis would not be dissuaded, and his sanguinity was vindicated when Alfred Wallenstein, then music director of the Los Angeles Philharmonic Orchestra, hired him as a double bassist.

During his early years with the Philharmonic, Lewis was a scholarship student in music at the University of Southern California. At that time he felt "always alone," especially at the university, where he was "really . . . miserable," as he recounted in his interview with Nancy Hicks. "At one point I would have given up everything for a normal social life. At first I just tried to be a person. When I found myself getting hurt, I tried to become all Negro. I joined Alpha Phi Alpha, but I just didn't fit. I know now that during that period I wouldn't have fit in with any group of any race. I was introverted and serious. I was a professional musician earning my own living."

Lewis' favorite courses at the University of Southern California were in literature, philosophy, and advanced instrumentation. "Bored," as he later explained, with education and most music courses, he dropped out of college after accumulating 125 credits, which would normally be enough for a bachelor's degree. Conscripted into the United States Army in 1955, he served two years in the Seventh Army Symphony Orchestra, as double bassist, substitute conductor, and, finally, conductor. He led the orchestra in fifty-two recorded concerts, broadcast over the Armed Forces and German radio networks, and more than a hundred live concerts in Stuttgart, where the orchestra was based, and elsewhere in Germany as well as in other countries of Europe.

When the orchestra performed in the Netherlands, one of those who witnessed his baton work was Eduard van Beinum, then musical director of the Amsterdam Concertgebouw Orchestra, who became his chief mentor and sponsor. Lewis also attracted the attention and help of Bruno Walter, and he learned much from Fritz Zweig. "I had some gods when I was young . . . ," Lewis told Robert Jacobson in an interview for an article in the publication *Carnegie Hall* (December 1972). "There was Furtwängler more than anyone else. Now I can't buy the whole thing because I have more of my own ideas, but there was a certain quality he got into his work that was unique."



HENRY LEWIS

Lewis was "shocked" when a Stuttgart matron asked him, "How do you like conducting our music?" as he recalled in an interview with Ron Eyer of *Newsday* (August 5, 1968). "The music happened to be a Beethoven symphony, and I couldn't imagine what the lady meant by 'our' music. Hogwash. It was my music too. Don't tell me I am not a western man. The serious music of the western world is part of the American Negro's heritage as much as anybody's."

After his discharge from the military, Lewis returned to his seat in the bass section of the Los Angeles Philharmonic. In addition, he founded and directed the String Society of Los Angeles (later known as the Los Angeles Chamber Orchestra), composed of twelve of the Philharmonic's best string players, which toured Europe with unqualified success in the early 1960's. During the latter period he occasionally left Los Angeles to guest-conduct in other cities, such as New York, where he led some of the annual "Chamber Music Outdoors" concerts in Washington Square Park.

His first conducting of the Los Angeles Philharmonic took place in February 1961, when he filled in for indisposed guest conductor Igor Markevitch on several occasions. Robert Riley of the *Christian Science Monitor* (March 7, 1961) observed that Lewis' baton gestures were "modest" in comparison with those of Zubin Mehta (who took over the Los Angeles orchestra the following year). Riley wrote: "One suspects that what is forged at rehearsals is of greater importance to Mr. Lewis . . . than exotic podium gymnastics. Lewis generated the kind of musical confidence which springs from knowing well the music at hand and from having communicated his ideas to the ensemble." As associate conductor of the Philharmonic from 1962 to 1965, Lewis, with his "quietly authoritative approach," was, in the appraisal of a writer for *Time* magazine (December 31, 1965), "a perfect complement to the flamboyant attack of fiery Zubin Mehta."

In the mid-1960's socialite Mrs. Dorothy Chandler, whose family owns the Los Angeles *Times,* reportedly began boosting Lewis' career. After leaving the Los Angeles Philharmonic, in 1965, Lewis served briefly as music director of the Los Angeles Opera Company and guest-conducted the Chicago, Boston, Detroit and London symphony orchestras, the Royal Philharmonic, and the San Francisco and La Scala opera company orchestras, among others. When he led the American Symphony Orchestra at Carnegie Hall, New York City, in a program ranging from Beethoven's Symphony No. 1 in C Major to William Kraft's Concerto for Four Percussion Players and Orchestra, Harriet Johnson of the New York *Post* (April 17, 1967) found him "eager and over-anxious; so involved that he lost his perspective." But Allen Hughes of the New York *Times* (April 17, 1967) observed that "most of the time the music flowed from the orchestra as though Mr. Lewis had tapped a rhythmic vein."

In February 1968 the board of directors of the New Jersey Symphony Orchestra chose Lewis to succeed conductor Kenneth Schermerhorn (who was moving to Milwaukee), and he assumed the baton in Newark the following June. In his interview with Robert Jacobson for *Carnegie Hall* magazine he described the state of the New Jersey Symphony at that time: "It was avocational as opposed to being even a semiprofessional orchestra. People came and went as they wanted. There would be a bar mitzvah, and someone would not come to a rehearsal. . . . By my standards, it was no orchestra at all."

He went on to relate how he rebuilt the orchestra: "The first thing we did was to make rules of dress and attendance. Gradually, we increased the number of concerts and the standard of playing. This caused chaos, because people were not used to having their parts prepared; they all had other jobs, so it was not always possible. Then we had a work stoppage for about six months, after which it became a contract orchestra with sixteen, eighteen, and twenty weeks of employment over three seasons. We increased the membership to eighty-seven [now ninety-four] and it became a small-time professional orchestra —and if someone couldn't attend rehearsals, they couldn't stay. Now we have thirty-eight weeks and over 125 concerts a year. . . . We're well ensconced in the second-class [of] United States orchestras in terms of finances. Artistically, I think we're better. . . . *After* rehearsals there's no other orchestra I'd rather conduct. Now that we get better and better, things increase by the square. With an increase in the number of weeks, we can attract better people all the time, for now the orchestra is a reasonable springboard to a yearly living." His development of the orchestra would have been impossible without financial help from the State of New Jersey, the National Endowment for the Arts, the Ford Foundation, and the Mellon Foundation.

A perfectionist and hard taskmaster, Lewis is trying "to build an organization that doesn't make mistakes," as he told Robert Jacobson. "I am not of the human kindness school in which mistakes are to be tolerated. I once asked a solo horn player in the San Francisco Symphony why he never cracked, and he said he had started in Chicago, and it just wasn't allowed. Of course, there will be wrong notes—but I have been trying to stop them and raise the standards."

The conductor has been building a new audience as well, ever since his first summer in Newark, when he took the orchestra into ghetto neighborhoods to give concerts among the ruins of the buildings burned in the riots of the year before. By 1971 he was attracting audiences of approximately 2,500 to low-priced family and youth programs at Newark's Symphony Hall. His rapport with audiences is relaxed, to a degree frowned on by traditionalists. "I'm always talking [to the audience], consciously trying to break down the barrier between us . . . ," he told Donal Henahan of the New York *Times* (March 5, 1971). "I tell the people that if they want to break in with applause after an exciting movement, that's fine." Elsewhere he has said, regarding his children's concerts, that his aim is not to teach form and analysis but to "dare you not to be moved." "So we play the war-horses, such as Tchaikovsky, Rimsky-Korsakov, and Suppé. It's what we learned music from (and we forget this!)—it's what brought us into music, and it's what the youngsters need to get them to react. . . . Then the door is cracked, if they want to go further."

Besides touring New Jersey, the New Jersey Symphony Orchestra under Lewis' direction has performed often elsewhere, in such prestigious auditoriums as the Kennedy Center for the Performing Arts, in Washington, D.C., and Carnegie Hall. After one of its many concerts at the latter site, Alan Rich noted in *New York* (November 29, 1971) that Lewis "is a joy to watch, his conducting has the clarity and energy that can bring out the best of people, and the musicians . . . played for him lovingly and brilliantly." Earlier, in a similar vein, Alan M. Kriegsman of the Washington *Post* (August 2, 1971) had described Lewis' baton work as "crystal clear and graceful, . . . a perfect graphic analogue of the ebb and flow of the music." Performances by the Royal Philharmonic and other orchestras conducted by Lewis have been recorded on the London label, among others.

When Lewis made his Metropolitan Opera debut with Puccini's *La Bohème*, a critic for *Newsday* (October 18, 1972) reported: "He conducted a strong, knowledgeable, and detailed performance. If he is to be faulted at all, it is because he exercised a shade too much control over the orchestra and singers." Prominent in Lewis' wide operatic repertoire are *Don Giovanni* and *The Magic Flute,* among other works by Mozart, whom he finds difficult ("every character constantly . . . keeps his own identity, and you have to get the singers to recognize this, even when they sing together in ensembles") but satisfying. "All the music I like I consider to be Romantic," he explained to Jacobson in the *Car-*

negie Hall interview. "I can get goosebumps [as easily] from a marvelous change of voices in Mozart as from a whole page in Mahler. It's not a question of 'classical,' if the emotional intensity is there, and is intense. With Mozart there are always totally unexplored galaxies."

Henry Lewis and Marilyn Horne, who met as students at the University of Southern California, were married in July 1960. With their daughter, Angela, they live in a brick Tudor-style home on two wooded acres in Orange, New Jersey, and for their stays in Manhattan they have a one-bedroom apartment near Lincoln Center. "The question of race is not half as much a problem as these two egos of ours rolling around the same house," Miss Horne, who is white, told Joan Barthel of the New York *Times* (April 16, 1967). The singer described her husband as well as herself as "volatile." "He's very intense, with lots of energy, and he needs to be over-programmed." Elsewhere she has described him as "a very strong person . . . sort of, well, Victorian, in a way." Lewis acts as voice coach to his wife.

The tall, lean, muscular conductor has a presence that a writer for *Time* (October 30, 1972) described as "commanding." "I get less and less ambitious . . . ," the scholarly Lewis told Robert Jacobson in the *Carnegie Hall* interview. "I would like plenty of time to study and to be with musicians who love music. This could be my life, along with books and art."

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Who's Who in America, 1972-73

LEWIS, ROGER

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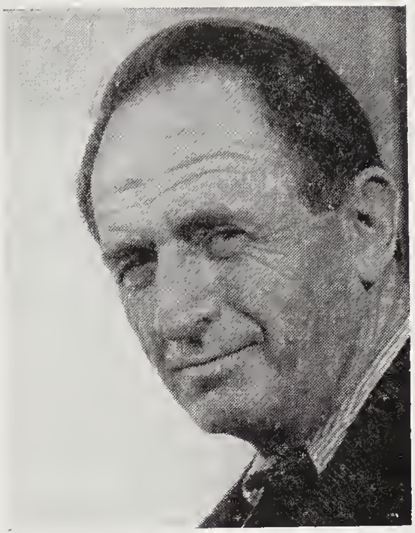

ROGER LEWIS

When Roger Lewis took office in May 1971 as the first president of Amtrak, the quasi-public corporation charged with overseeing the nation's rail passenger service, he forswore an oath he had taken many years earlier as the son of a railroad passenger agent, that he would never work for a railroad. Until his appointment by President Richard Nixon to the National Railway Passenger Corporation—as Amtrak is officially known—Lewis had had no experience in rail transportation. Previously he had served in executive positions with the Lockheed Aircraft Corporation, Canadair Ltd., Curtiss-Wright, and Pan American World Airways. As Assistant Secretary of the Air Force from 1953 to 1955 he helped to establish a standard pattern of procurement and development of defense materiel. After becoming president and chief executive officer of the General Dynamics Corporation in 1962, he rescued it from bankruptcy. On the other hand, he also presided over its failures in the matters of the production of the F-111 fighter plane and the acquisition of its shipyard in Quincy, Massachusetts. Although Amtrak, under his management, continues to operate at a loss, Lewis has succeeded in increasing revenues and reducing deficits. Despite overwhelming competition from airlines, bus companies, and the automobile, Lewis is convinced that the passenger railroad industry is a "business with a future."

Roger Lewis, the son of Clarence Vernon and Charlotte (Gibbons) Lewis, was born on January 11, 1912 in Los Angeles, California, where his father worked as a passenger agent for a branch of the Union Pacific. After completing high school he studied economics and played soccer and rugby at Stanford University, graduating with a B.A. degree in 1934. Starting out as a metal cutter in the sheet metal shop of Lockheed Aircraft Corporation, he soon advanced to positions of greater responsibility with the company.

During World War II, Lewis, as director of materiel, was largely responsible for maintaining Lockheed's flow of aircraft to the air forces. After serving from 1945 to 1947 as Lockheed's assistant general sales manager, he moved on to Canadair Ltd. of Montreal, Canada's largest aircraft manufacturer, which John Jay Hopkins had acquired in 1946 for his Electric Boat Company of Groton, Connecticut. Lewis, who was one of the first executives hired for Canadair by Hopkins, served as a vice-president of that firm until 1950 when he was persuaded to join the Curtiss-Wright Corporation. From 1950 to 1953, he was a member of the administrative committee and executive vice-president of Curtiss-Wright, in charge of sales for all divisions.

In March 1953 Lewis was appointed Assistant Secretary of the Air Force under President Dwight D. Eisenhower's Secretary of Defense, Charles E.

Wilson. His chief responsibilities in the Pentagon post were in the areas of procurement and evaluation of materiel. He defended Air Force procurement policies following a 1955 report by the House Small Business Committee charging that corporations with assets under $1,000,000 accounted for only 14 percent of total sales in 1953 as compared with 19 percent in 1947 and questioning the wisdom of delegating to the prime contractor full subcontracting responsibilities previously retained by the Air Force. Such policies, Lewis asserted, were necessary if the prime contractor was to be held fully responsible for the final project.

During his tenure at the Pentagon, Lewis articulated a theory of defense, geared to the cold-war era, that came to dominate the government's procurement policies. In 1955 he observed that defense planning must be based on the concept of an "age of peril" that he estimated could last more than fifty years. The new policy, Lewis declared, would emphasize the maintenance of "ready forces of superior quality at all times for an indefinite period ahead," providing for a "never-ending 'new look'." Earlier, in 1954, he had predicted that over a period of time, the numerical production of aircraft would decline while the Air Force shifted its priority to "quality and readiness." He assured the aircraft industry that the shift in emphasis would not result in reductions in Air Force expenditures.

In October 1955, after receiving the Medal of Freedom—the nation's highest civilian decoration—from President Eisenhower, Lewis left the Pentagon to join Pan American World Airways as executive vice-president in charge of defense and development projects. Among his responsibilities in that post was the supervision of Pan Am's guided missile range division. Elected a director of the company in October 1957, he became executive vice-president for administration, a position that involved coordination of headquarters activity in a number of operations. He directed Pan American's operating division, company mobilization, system traffic, sales, a civilian reserve air fleet program, and a technical aid program to help the development of foreign airlines. He also became a director of Pan American Grace Airways (Panagra), an important Pan Am subsidiary.

Although he had been considered a likely successor to Juan Trippe as president of Pan American, Lewis in early 1962 accepted what was then considered one of the most difficult and precarious positions in the corporate world—that of president and chief executive of General Dynamics Corporation, which was at the time burdened with the largest corporate deficit in history. Under the direction of John Jay Hopkins, who founded General Dynamics in 1952, the company had concentrated on defense projects. After Hopkins' death in 1957, it expanded into such areas as coal, construction materials, and electronics. After acquiring the Consolidated Vultee Aircraft Corporation (Convair), General Dynamics entered the commercial jet market by producing the Convair 880 medium range jet for Trans World Airways, and following it up with the long-range Convair 990. Both projects proved disastrous, and the resulting financial debacle, which cost General Dynamics $425,000,000, earned it an unchallenged spot in the *Guinness Book of World Records* with its net loss of $143,000,000 for 1961. Colonel Henry Crown, who was at the time the largest stockholder of General Dynamics and head of its powerful executive committee, led the search for a new corporation head. On his recommendation, Lewis was elected on January 25, 1962 to succeed Frank Pace Jr. as chief executive officer and Earl D. Johnson as president. A month later he took office.

The most urgent problem facing Lewis was to restore central management to power and control over the largely autonomous divisions, and to make them more efficient. As a result of Lewis' energizing management, General Dynamics showed a profit of $50,000,000 on sales of $1.4 billion in 1963. Sales and profits continued to rise for the next four years, and Lewis emerged as something of a hero in the battle to save General Dynamics. Convinced that the company should derive the bulk of its income from what he regarded as a steadily expanding defense market, he phased out its commercial jet interests while expanding its operations in military aircraft and ship building. At the very moment of success, however, Lewis launched General Dynamics on two projects that were to prove disastrous—the F-111 fighter plane program and the purchase of a shipyard at Quincy, Massachusetts.

In 1961 Secretary of Defense Robert S. McNamara had decided to start production of an ultra-high-speed retractable-wing fighter plane for both the Army and Navy, to be known as the TFX (Tactical Fighter, Experimental), or F-111. After the competition for the research and development contract had narrowed to the Boeing Company and General Dynamics, it was the General Dynamics plan that was selected despite its higher cost. In May 1963 Lewis successfully resisted efforts to force construction of prototypes by both Boeing and General Dynamics, arguing before the Senate Permanent Subcommittee on Investigations that work on the TFX was already under way at General Dynamics and insisting that limited testing of the rival systems would be costly and inconclusive.

General Dynamics proceeded with production of the F-111 with sanguine expectations of an ultimate contract calling for as many as 2,400 planes, but as it turned out, the controversial TFX program, was increasingly beset by problems. The plane's performance failed to meet the 1962 contract specifications, and a series of crashes caused it to be grounded, pending special tests. Subjected to the glare of Congressional hearings and news headlines, the original Air Force order was drastically reduced. When it discovered that the plane was too heavy to land on its carriers, the Navy canceled its entire order. Furthermore, by 1970 production costs had nearly quadrupled, leading a Senate Permanent Investigations Subcommittee report to refer to the program as "a fiscal blunder of the worst magnitude." Although General Dynamics made some money on the F-111, thanks to the cost-plus contract, its profits fell far short of expectations. The corporation suffered an irreparable blow to its reputation as a result of the F-111 fiasco, and lost several large contracts, including the $1.8 billion B-1 bomber program.

Financial woes brought about by its shipbuilding operation further compounded General Dynamics' problems. In 1963 the corporation's Electric Boat division at Groton was working at full capacity and was making a substantial profit as the nation's largest builder of nuclear submarines. When the Bethlehem Steel Corporation decided to divest itself of its shipyard in Quincy, General Dynamics bought it for what appeared to be a bargain price of $5,000,000 as an overflow yard for the Electric Boat operation. Soon, however, Lewis was talked into expanding the operation from the profitable submarine market into the unpredictable and costly surface ship business. In its 1964 stockholder's report General Dynamics claimed that it was "ready to build any kind of major marine system," but that claim proved to be extravagant. The Quincy facility was antiquated, and General Dynamics was badly hurt when the Navy halted all submarine work for two years following the 1963 loss of the submarine *Thresher* (not built by Electric Boat). The stalled, half-completed submarines at the Quincy yard prevented work from proceeding on Navy surface ship contracts, and when the two-year moratorium on submarine construction was lifted, the Navy refused to extend the original contract dates for the surface ships. General Dynamics desperately tried to make up for lost time with a crash hiring and modernization program at Quincy, but losses and write-offs for Electric Boat were unavoidable. In 1967, marine losses were reflected in a 5 percent dip in the corporation's earnings; by 1968, earnings for General Dynamics were down 42 percent.

The immediate cause of Lewis' dethronement from the top position at General Dynamics was his conflict with Colonel Henry Crown, who had helped to bring him to the corporation. Crown had objected to buying the Quincy shipyard and had urged diversification into commercial areas and less dependence on government contracts. He was forced out in 1966, when his preference shares were redeemed, reportedly at Lewis' urging. By early 1970, however, he had regained control of the corporation through an investment group. The personal enmity between Lewis and Crown and their divergent views inevitably led to Lewis' replacement. Although he remained president and a director of General Dynamics, Roger Lewis was succeeded on October 20, 1970 as chief executive officer by David S. Lewis (no relation), who also assumed the board chairmanship.

Appointed by President Nixon on April 28, 1971 as president of the National Railroad Passenger Corporation, known as Amtrak, and confirmed in the post on May 3, Lewis undertook what seemed at the time the most challenging and least promising assignment of his career. Amtrak was established by Congress in 1970 as a quasi-public corporation to run the nation's passenger rail service, which had long been neglected by the railroad companies as far less profitable than freight business. Under the act, the railroads were to continue to provide equipment, facilities, and personnel. In return for that, Amtrak would pay all costs "solely related" to passenger service, exclusive of short-haul commuter service. Amtrak received an initial Congressional appropriation of $40,000,000 and a guarantee of loans up to $100,000,000. Lewis first pruned the long neglected passenger railroad system, concentrating his limited resources where they would be the most effective. He reduced the number of trains to be operated by Amtrak to 184, slightly more than half of those operated by the railroads before Amtrak was established. Where warranted by the volume of traffic, Amtrak restored passenger service, so that by early 1972 the corporation had 214 trains in operation.

Congress has been generous in its support of Amtrak. Instead of the $93,000,000 requested by the Nixon administration for fiscal 1973-74, the Senate in June 1973 voted $185,000,000 and a $500,000,000 loan guarantee for Amtrak. The House in September authorized $107,300,000 and a $250,000,000 loan guarantee and voted to keep all currently running passenger trains in operation through June 1974. Members of Congress are reluctant to bear responsibility for the elimination of trains in their home territory, even where there is little demand for them. Yet, with the exception of the corridor extending from Boston to Washington, D.C., Amtrak has been unable to stem the flow of riders to cars, buses, and planes that has sapped rail patronage since the end of World War II. While passenger volume has increased moderately since Amtrak began operation, the base from which progress is measured is dismally low. The railroads accounted for fewer than 10 billion inter-city passenger miles in 1972, as compared to 125 billion logged by airlines in the same year.

Financially, Amtrak has made some progress, with revenues for the fiscal year ending June 1973 increased by 16 percent over the preceding year. On the other hand, the reduction of its deficit—from $153,500,000 in 1971-72 to $141,800,000 in 1972-73—was less than had been anticipated, and a ruling by the Interstate Commerce Commission in September 1973, directing Amtrak to increase its payments to the bankrupt Penn Central Railroad, further added to the corporation's financial burden. One bright spot in Amtrak's operations has been the Metroliner service between New York and Washington, D.C. With a running time of only three hours and an on-time record of 95 percent, the Metroliner is a serious competitor to automobile, bus, and air traffic.

Despite a Congressionally ordered cut in his salary from $125,000 to $60,000 a year, Lewis is optimistic about Amtrak's future, pointing to plans for such innovations as airline-style package tours and the acquisition of new, more comfortable, and faster equipment, including a turbotrain with a top speed of 170 miles per hour. "Our ridership is up 10 percent this year," Lewis observed, as quoted in *Business Week* (July 28, 1973). "Some 17,000,000 people ride our trains, and many more consider us a travel option now. I'm confident that when we replace our World War II equipment with modern rolling stock, large numbers of people will return to train travel."

Roger Lewis and his wife, the former Elly Thummler, a native of the Netherlands, whom he married on March 8, 1938, have an apartment on East 69th Street in New York City and a summer home in Sharon, Connecticut. Their children are Ronald, Gail (Mrs. Joseph G. Tobin), and Pamela (Mrs. Robert E. Casey). A tall, rangy man, Lewis stands at six feet two inches, has graying dark wavy hair, and is conservative in dress. Instead of indulging in the more fashionable exercise of jogging, Lewis keeps fit by chopping wood. He enjoys reading history and biography, rooting for the Stanford football team, and attending performances of the Metropolitan Opera. A member of the Industry Advisory Council and a fellow of the American Institute of Aeronautics and Astronautics, he has served as vice-chairman of the National Alliance of Businessmen and as a director of the National Industrial Conference Board. His fraternity is Sigma Nu, and his clubs are the Links and University of New York, the Metropolitan of Washington, and the Bohemian of San Francisco.

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Who's Who in Finance and Industry, 1972-73

LEWIS, WILMARTH SHELDON

Nov. 14, 1895- Editor; writer; book collector
Address: h. Main St., Farmington, Conn. 06032

Musing over the events in the life of his fellow bookman Wilmarth Sheldon Lewis, Lawrence Clark Powell once wrote in a book review for the New York *Times*, "He could easily have been a playboy and a snob, instead of a scholar, a servant of education, and a wise and gentle man." Since 1933 Lewis, as senior editor, has been directing work on the projected fifty-volume Yale Edition of Horace Walpole's Correspondence—a monumental undertaking that he initiated soon after he began to build up at his home in Farmington the world's largest collection of Walpoliana. In addition to letters to and from Walpole and books by and about him, the collection includes manuscripts and books from Walpole's own library, publications of his Strawberry Hill Press, and eighteenth-century portraits, prints, drawings, and relics. So that future scholars may have the benefit of the Lewis Walpole Library, which is far more comprehensive than its name suggests, the collection and the Farmington estate will be given upon Lewis' death to Yale University with liberal endowment for maintenance and new acquisitions. Throughout his career Lewis has been closely associated with Yale, his alma mater, of which he was a fellow for twenty-six years.

On both sides of his family Wilmarth Sheldon Lewis comes from New Englanders who had left Rhode Island for the West. He was born in Alameda, California on November 14, 1895. His father, Dr. Arzo Nathaniel Lewis, a retired dentist who became president of the San Francisco-McKittrick Oil Company, had seven children by two marriages. Wilmarth Lewis is the youngest of the three sons born of his second marriage, to Miranda Wilmarth (Sheldon) Lewis, an heiress related to the wealthy California landowners Henry Miller and Charles Lux.

As he recalled in his anecdotal *Collector's Progress* (Knopf, 1951), from his earliest years Lewis was an ardent collector, beginning with house flies and moving on to shells, insects, and, by the age of ten, to stamps. His first school was the Mastick Grammar School in Alameda. As an eight-year-old pupil he wrote a humorous story for the school paper about a Dutch boy who put his cat on flypaper—a story he considered so successful that he decided at once upon a career as a writer. Lewis' deep attachment to his mother, who in turn doted on him, dominated his growing years. In 1910, after a disappointing year at the Alameda High School, he left a protective home to attend the Thacher School in Ojai Valley, California, thus beginning a long and difficult struggle for independence from his mother.

In his autobiography, *One Man's Education* (Knopf, 1967), Lewis, referring to himself in the third person, summed up his standing after four years at Thacher: "at the bottom in its horse and camping activities, above average in his studies, and at the top in tennis, writing, and dramatics." Keeping in mind his ambition to become a professional writer, he spent much of his free time on editorial work for the *Thacher School Notes* and the school annual, *El Archivero*.

Because of the partiality of the administration and faculty at Thacher, Lewis had acquired a deep-seated respect for the traditions of Yale long before he arrived in New Haven in 1914 to enroll in that university. Life on an Eastern campus proved to be very congenial to him. In his freshman year he had five of his pieces published in the *Yale Literary Magazine*, of which he later became an editor. It was also as a freshman at Yale, where he was at first called Lewie, that he acquired his cherished and enduring nickname of Lefty, which his classmates borrowed from a gangster, Lefty Louie Rosenberg, then briefly prominent in the news.

Other highlights of Lewis' student years at Yale were his elections to the Elizabethan Club and, in 1917, to the secret society Scroll and Key, one of the university's three ranking senior societies. In the first of his two-part profile on Lewis, "The

Steward of Strawberry Hill," in the *New Yorker* (August 6 and August 13, 1949), Geoffrey T. Hellman pointed out that because of his contact with members of that society, "the impress of Keys is discernible in practically every aspect of Lewis's career." Also of great importance to his lifework was the influence of Professor Chauncey Brewster Tinker, his teacher in freshman English, who became his friend and colleague and helped to inspire in him an enthusiasm for the eighteenth century and an appreciation of the value of a library.

During World War I, Lewis left Yale, in the spring of 1917, to enlist in the United States Army and to serve eventually as a second lieutenant in the 144th field artillery. While stationed in France he suffered a severe attack of spinal arthritis, which has recurred at various critical periods of his life and which he suspects is a form of psychosomatic illness. After six months of painful recuperation in California he returned to Yale to complete work for his B.A. degree, awarded in February 1920. Then for about two years he worked on the Yale University Press, to which he was drawn partly because it received generous support from Scroll and Key.

With his heart still set on being an author, Lewis wrote a novel about life in a New England college town, *Tutor's Lane* (Knopf, 1922), which owes an acknowledged literary debt to Anthony Trollope, his favorite novelist. The failure of *Tutor's Lane* to make him famous and his inability to find a publisher for his later efforts set Lewis somewhat adrift. During a visit to England in 1922, however, he had become seriously interested in book collecting, a pursuit that he could afford to indulge fairly extensively as a result of an inheritance from his mother, who had died earlier in that year. In the complex matters of book buying and bibliography he was self-instructed, and he attributes much of his success as a book collector to prescience, or some "occult force" that all collectors seem to him to possess. He admits, however, to his share of blunders along the way. Yet later, because of the openness of his approach, many collectors did not compete with him on Walpole items.

"He loved books for what was in them and for what they could do for him," Lewis wrote of his passion for book collecting in *One Man's Education,* "but he also loved books, as objects, and he wanted to own them." On another trip to England, in 1923, he bought for thirty-five shillings the four-volume work that he has said "directed the future course of his life"—John Heneage Jesse's *George Selwyn and His Contemporaries* (London, 1843). His copy of that book of eighteenth-century letters had a pocket containing thirty-four pages of notes by Lady Louisa Stuart about the correspondents. In the course of his research on Lady Louisa, Lewis was led repeatedly to the name of one of her contemporaries, Horace Walpole, 4th Earl of Orford.

Historians of English literature recognize Walpole chiefly for *The Castle of Otranto,* the pioneer of the Gothic novel, and for his correspondence, in which he made letter writing a fine art. Lewis believed that Walpole intended his letters to be an entertaining and accurate record for posterity of the history and manners of the eighteenth century. Feeling that posterity had more or less underrated that achievement, he resolved to become Walpole's champion. In his total commitment to his cause he started to collect everything connected, however remotely, with Walpole, his "Strawberry Hill" home, and the Strawberry Hill Press, and to identify more and more closely with his subject.

WILMARTH SHELDON LEWIS

Untrained in the methodology of scholarship, Lewis began rather modestly, by editing *A Selection of the Letters of Horace Walpole* (Harper, 1926; Oxford Univ. Press, 1927) and *Horace Walpole's Fugitive Verses* (Oxford Univ. Press, 1931). He made his selection for the former book from Mrs. Paget Toynbee's multivolume edition of some 3,000 Walpole letters. Although scholars of the eighteenth century regarded that edition as definitive, Lewis' research convinced him that it had serious deficiencies. In 1932 he decided to undertake a new edition of Walpole's correspondence that would do full justice to Walpole and, as he has said, also "would give shape and purpose" to his own life. For some time he had been considering work in the theatre, and he had collaborated with Winehell Smith on a play, *The Tadpole,* which had a discouraging reception in presentations in Jackson Heights and Hartford in 1931. The Walpole project excluded a possible career as a playwright.

As part of his preparation for his new enterprise Lewis labored for some six months over an index to the first of Walpole's unpublished Paris Journals and wrote a monograph for the Metropolitan Museum of Art called "The Genesis of Strawberry Hill." The architect's drawings that he used to illustrate the Gothic sources of Walpole's house were part of the Walpoliana that he was collecting at his home in Farmington, a 1784 house he bought in 1926 and later enlarged.

Seeking the sponsorship of Yale University for an edition of Walpole's correspondence on an encyclopedic scale, Lewis argued for publication of what other editions lacked—a complete, unexpurgated, and correct text taken from original sources, as far as possible; letters to Walpole as well as from him; and a comprehensive annotation of names, dates, and events generally unfamiliar to twentieth-century readers. What Lewis wanted from his university was academic distinction, along with publication by the Yale University Press, not financial support. His editorial venture was funded by himself and his wife, Annie Burr (Auchincloss) Lewis, whom he had married on January 25, 1928. Until her death in 1959 she encouraged and helped her husband in a practical way in the several phases of his career.

Work on the Yale Edition of Horace Walpole's Correspondence began in the summer of 1933 in a room of Yale's Sterling Library under the direction of Lewis, its senior editor, to whom the university gave the title of research associate. The edition's first two volumes, containing the correspondence between Walpole and the Reverend William Cole, were published in 1937. Like the succeeding volumes, they were welcomed by almost all eighteenth-century scholars as masterpieces of editorial scholarship, immaculate and meticulous in their presentation of documents, notes, and indexes. The original plan of the Yale edition was to complete publication of the Walpole correspondence in thirty volumes by 1950. A revised plan projects the publication of fifty volumes by Lewis' eightieth birthday, in 1975. Lewis has been gracious and generous in acknowledging his dependence on his team of erudite editors and assistants, among whose veteran members are Dayle Wallace, Warren Hunting Smith, and George I. Lam.

The number of letters expected to be printed in the Yale edition totals between 7,000 and 8,000. Some 3,000 original letters among those included belong to the Walpoliana at Lewis' Farmington house, where he maintains four fully catalogued libraries. His fourth library, built in the 1950's on an unused squash court, is a print room, of which his wife was curator. After writing his *Three Tours Through London in the Years 1748, 1776, 1797* (Yale Univ. Press, 1941), Lewis had become aware of the indispensability of prints in providing details of everyday living in another era. He recognized moreover the need of iconographical and iconological references in his Walpole collection. By the end of the decade of the 1950's he had assembled some 6,000 eighteenth-century British political and satirical prints, a collection of its kind second only to that of the British Museum.

One of the Farmington libraries, in a two-story, fire-proof annex, houses along with the Walpole letters and relevant items a large part of Walpole's own library at Strawberry Hill, with books shelved according to Walpole's arrangement. In 1957, as the Sandars Reader in Bibliography at Cambridge University, Lewis gave three lectures later published under the title *Horace Walpole's Library* (Cambridge Univ. Press, 1958). Another lecture series, the 1960 Mellon lectures for the United States National Gallery of Art, resulted in the handsome, splendidly illustrated Bollingen publication of Lewis' *Horace Walpole* (1961), a study of personality and accomplishment rather than a biography. The book comprised six lectures, on each of which, as he had on the Sandars lectures, Lewis spent about six painstaking months.

Government service interrupted Lewis' absorption with Walpole during World War II, when, from 1941 to 1943, he headed the central information division of the Office of Strategic Services in Washington, D.C. Beginning in 1941, also, he held the chairmanship for six years of the Librarian's Council of the Library of Congress. In that post he led in the formulation of the so-called "Farmington Plan," which required cooperating American libraries to share responsibility for acquiring and making available at least one copy of all books of value to scholarship, particularly those published abroad.

Meanwhile, from 1933 to 1945, Lewis was occupied in a program to enlarge and improve Yale's libraries as chairman of Yale Library Associates. In 1946 he wrote *The Yale Collections* (Yale Univ. Press), in which he briefly surveyed the university's libraries, the Trumbull Art Gallery, and the Peabody Museum of Natural History. His services to Yale that gave him particular satisfaction were those he performed from 1938 to 1964 as a fellow of Yale, or a member of the Yale Corporation, the governing body of the university.

Lewis, who thoroughly enjoys attending meetings of educational boards, has been a trustee of the Institute for Advanced Study at Princeton, the Thacher School, Miss Porter's School in Farmington, and others. Also as a trustee he has been associated with the Watkinson Library in Hartford, the Redwood Library in Newport, the John Carter Brown Library in Providence, the John F. Kennedy Library, the Heritage Foundation in Deerfield, and the Henry Francis Du Pont Museum in Winterthur, Delaware. He was appointed a member of the Commission on the National Portrait Gallery in Washington in 1964.

Many colleges and universities, including Brown, Cambridge, and the National University of Ireland, have conferred honorary degrees on Lewis. Among his other awards are the Yale Medal (1965) and the Donald F. Hyde Award of Princeton (1968). He is an honorary member of Phi Beta Kappa and a fellow of the American Philosophical Society, the American Academy of Arts and Sciences, and the Royal Society of Literature. His clubs are the Pacific Union in San Francisco, the Tavern in Boston, the Metropolitan in Washington, the Century and Grolier in New York, and the Athenaeum in London, among others.

On his first visit to Farmington, in the late 1940's, the *New Yorker*'s Geoffrey T. Hellman found, "Lewis is as convincing a showpiece as his place. He is favored with chiselled features, English clothes, an authoritative air, an inquiring, skeptical eye, a cultivated and witty conversational style, a collector's mania, a flawless worldly charm. . . ." He is now a tall, hazel-eyed septuagenarian, with white hair, a ruddy complexion, and a capacity for long hours of work.

If Lewis had devoted his life to collecting paintings instead of books, he knows precisely what pictures he would have chosen to live with. Ever since his visit to a Dresden art gallery at the age of thirteen, when he made a van Eyck triptych "his" picture, he has followed the practice of selecting on every tour of a gallery or museum the one picture of its collection that he would forever enjoy seeing on his own walls. In *See For Yourself* (Harper, 1971) he described ten pictures, presented in color photographs, that he chose from ten galleries and explained why they appealed to him, regardless of the appraisal of art critics. *See For Yourself*, along with many of his other books, reveals Lewis as a man gifted, like Walpole, in writing both informatively and delightfully.

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Who's Who in America, 1972-73

LIEBERMANN, ROLF (lē'ber-män)

Sept. 14, 1910- Opera manager; composer
Address: b. c/o Opéra de Paris, Place de l'Opéra, Paris 2^e, France

Defying three centuries of tradition, in August 1971 French Cultural Affairs Minister Jacques Duhamel selected Rolf Liebermann, the Swiss musician, conductor, composer, and general manager of the Hamburg State Opera, to restore the moribund Paris Opéra to its rightful place as one of the great opera companies of the world. The Opéra's first foreign administrator in three hundred years, Liebermann had earned wide respect for his dedication to the dramatic truth of opera, and for his theatrically as well as musically valid productions, which turned opera into musical theatre. Refusing to preside over an "old, stinky museum," he commissioned new works from contemporary composers and hired the best directors, set designers, and choreographers to rejuvenate the "war-horses" of the repertory. To inaugurate the Liebermann era, he selected *The Marriage of Figaro*, spectacularly staged in the jewel-box Théâtre Louis XV at Versailles on March 30, 1973, and René Clair's flamboyantly theatrical production of *Orpheus and Eurydice*, presented in the Opéra in Paris on April 4, 1973. The critics were enchanted. As Jonathan Randal noted in his enthusiastic review in the Washington *Post* (April 8, 1973), the Paris Opéra had found its "lord, master, and savior."

ROLF LIEBERMANN

Rolf Liebermann, the son of Franz and Lucie (Lang) Liebermann, was born on September 14, 1910 in Zurich, Switzerland. Originally intending to become a lawyer like his father, he enrolled at the University of Zurich to study law. Because he had been fascinated by music since childhood, he simultaneously entered Zurich's Conservatory of Music where his teachers were José Berr, conductor Hermann Scherchen, and Vladimir Vogel, one of the first composers to use the twelve-tone system developed by Arnold Schoenberg. Liebermann's earliest compositions were, however, traditional in tonal structure. His *Polyphonic Studies* for chamber orchestra, first performed in Berne in 1943 at a concert organized by the Swiss Composers League, *Une des Fins du Monde*, a cantata for baritone and orchestra broadcast by Zurich Radio the same year, and *Volkslieder Suite*, a piece based on Swiss folk melodies, were among his most successful early works. For those compositions, Liebermann was awarded the Art Prize of the City of Zurich.

From 1945 to 1950, while a member of the musical department of the Swiss Radio Corporation, he wrote some of his most important instrumental works. *Furioso*, a three-part composition for orchestra which premièred at the Darmstadt Music Festival in 1947, marked his adoption of the twelve-tone idiom. Liebermann, did not follow, however, strict dodecaphonic theory or Schoenberg's aesthetic canons and freely combined the twelve-tone system with purely tonal passages, often borrowed from jazz, or with musical quotations from classical composers. His *Symphony No. 1*, for example, first performed at the International Congress for Dodecaphonic Music in Milan in 1949, was inspired by the improvisational passages and repetitive rhythms of modern jazz. An experiment in symphonic jazz, *Concerto for Jazz Band and Orchestra*, well-received at its première performance at the Donaueschingen Festival in Germany in 1954, was later attacked in the *New Yorker* (May 15, 1971) by critic Winthrop Sargeant. Reviewing a dance performance of *Concerto* at the New York City Ballet's gala spring benefit on May 6, 1971, Sargeant called Liebermann's music a "disappointment—

twelve-tone jazz (the kind of jazz that killed jazz), with an occasional interlude of eccentric rhythms in the 'straight' orchestra."

Liebermann's most recent work, a four-minute, avant-garde piece scored for 156 business machines, is the most experimental of his instrumental compositions. Commissioned for the Lausanne Exposition of 1964, *Symphonie des Échanges* is based on the mechanical sounds made by business machines and electronic equipment. The simple, rhythmical score, programmed into a computer, was designed, Liebermann says, for "typewriters as first violins, military telephones as woodwinds, and . . . out in front, instead of a conductor . . . the computer."

Liebermann became head of the orchestra of Swiss Radio Beromünster in 1950, and for the next seven years he combined conducting and composing. To illustrate his belief that contemporary opera can be dramatically as well as musically interesting, he wrote his first opera, *Leonore 40/45*, a World War II love story about a French girl and a German soldier loosely based on Beethoven's opera *Fidelio.* (The opening measures of the *Fidelio* overture are incorporated into Liebermann's score.) First produced in Basel on March 25, 1952, *Leonore 40/45* derives much of its power from Heinrich Strobel's libretto, written in the French and German vernacular. The composer has described it as an *opera semiseria.* In reviewing it for *Musical America* (December 1, 1953), Everett Helm praised the "alternating irony, comedy, and seriousness" of *Leonore 40/45* and called it "one of the most interesting operas of postwar Europe." Helm was intrigued by what he felt was a parallel between the opera and "the story of European civilization between the years 1939 and 1947."

Like *Leonore 40/45*, Liebermann's next opera, *Penelope*, a modern interpretation of the Homeric legend of Odysseus' homecoming, was an *opera semiseria*, again with a libretto by Heinrich Strobel. The central drama, enacted as an *opera seria* in contemporary costume, is set in a framework of antiquity that is treated in *opera buffa* style. Liebermann's unusual structure permitted a wide variety of musical idioms, ranging from lyrical arias to wild dances. When *Penelope* opened at the Salzburg Festival on August 17, 1954, it provoked considerable critical disagreement, especially concerning the composer's mercurial style. Although "Liebermann's music was ably written in a palatably underplayed twelve-tone technique, and contained such novelties as a jitterbug scene with boogie-woogie background," a writer for *Time* (August 30, 1954) noted, "first-nighters felt it was low on drama and without a decisive style of its own." But Everett Helm, writing in the *Saturday Review* (September 4, 1954) applauded the score, finding it to be "as varied and full of sudden changes as the world of today in which the tragedy takes place."

Commissioned by the Louisville (Kentucky) Orchestra, Liebermann's third opera, *School for Wives*, had its première in Louisville on December 3, 1955. With *School for Wives*, adapted from Molière's *L'École des Femmes*, Liebermann abandoned the twelve-tone system for a musical language more reminiscent of the seventeenth century. Again critical reaction was mixed. Everett Helm, always a champion of Liebermann's work, commented in *Musical America* (December 15, 1955) that Liebermann "proves . . . it is still possible to write thoroughly contemporary opera in a tonal idiom. . . . The harmony, which alternates between dissonant and consonant, is always given a twist; and the rhythm, which employs frequent changes of meter, endows the score with a remarkable vitality." The *New Yorker*'s Winthrop Sargeant (April 21, 1956), however, found *School for Wives* "intolerably boring."

His reputation established by the three operas, Liebermann moved to Hamburg, Germany in 1957 to become musical director of the North German Broadcasting System. Two years later, he was asked to succeed Günther Rennert as *Intendant*, or general manager, of the Hamburg State Opera. Liebermann accepted the offer only on the condition that he be given absolute authority over the state-supported company. Like his respected predecessor, whose impressive productions had made the Hamburg Opera one of the leading ensembles in Europe, Liebermann was committed to the concept of opera as *realistisches Musiktheater.* That approach to opera demands a cohesive, well-rehearsed, and, preferably, well-subsidized company of actor-singers secure enough to perform modern or experimental works that may antagonize conservative audiences. To integrate the music and text, performances are given in the language of the audience, thus guaranteeing communication. Explaining his concept of *realistisches Musiktheater* to Paul Moor of *High Fidelity* magazine (June 1967), Liebermann conceded that it was possible to "do . . . operas as concert works in costume with a bit of moving and posturing; but . . . any opera of any real artistic merit deals with human emotions and conflicts which the performers *must* transmit to the audience, just as in a play."

Liebermann vastly expanded the repertory of the company and by 1961 had added forty-seven new productions, including classical as well as contemporary works. "For comparison you must have Monteverdi as well as Stravinsky," he told an interviewer for *Opera News* (April 13, 1963). "Only then does it become interesting." Under Liebermann, the Hamburg Opera presented 340 performances of sixty operas and eight ballets, including eight new productions annually, during its ten and one-half month season. Fully 25 percent of the repertory, the largest in the world, was modern. Besides producing such classic twentieth-century operas as Alban Berg's *Wozzeck* and *Lulu*, Liebermann staged *Tommy*, the rock opera by the Who, which played to sold-out houses, and as his twenty-third and final new work, the anti-opera *Kyldex I*, a creation of French kinetic artist Nicolas Schöffer. Anxious to win young converts to opera, he sponsored matinees for students and produced a series of thirteen opera films for German television. To encourage young talent, he commissioned two new works each year from contemporary composers such as Hans Werner Henze, Krzysztof Penderecki, and Ernst Krenek.

To stage his heterogeneous program, Liebermann created an ensemble that could deliver maximum flexibility with consistently high quality. Eliminating individual fees for rehearsals or performances, he awarded his singers (many of them Americans) long-term contracts at flat annual salaries. Each production had its own cast and orchestra, and the lead singer of one production often appeared as a minor character in another. "I am not interested in 'star' theatre," Liebermann told Ruth Berges in an interview for *Music Magazine* (November, 1961) as he began his fourth season with the Hamburg company. "That is the death of opera. . . . I prefer first class singers to stars who never learn new roles, who are not even interested in studying parts of contemporary or new operas." Nonetheless, his reputation for excellence attracted such singing stars as Joan Sutherland, Giorgio Tozzi, and Dietrich Fischer-Dieskau, and a number of gifted directors, among them Ingmar Bergman and Jean-Louis Barrault.

Because he believed, as he told Theodore Strongin of the New York *Times* (February 18, 1967), that he had a "moral duty to confront the audience with its own times," Liebermann selected six contemporary operas for the Hamburg Opera's first tour of the United States and Canada in 1967. After fulfilling an engagement at Montreal's Expo, the company brought its contemporary repertory to New York City for the Lincoln Center Festival '67. Two of the operas, Paul Hindemith's *Mathis der Maler* and Leos Janacek's *Jenufa*, had been previously produced in the United States; the remaining works—Gunther Schuller's *The Visitation*, Giselher Klebe's *Jacobovsky and the Colonel*, Alban Berg's *Lulu*, and Menotti's staging of Igor Stravinsky's *The Rake's Progress*—were new to American audiences. Although the public was, on the whole, displeased with the innovative productions, with boos, walkouts, and "partisan quarrelling" marring some performances, critics warmed to the Hamburg Opera. Writing in the New York *Times* (July 2, 1967), Harold Schonberg concluded that "American companies can learn a great deal from the solidity, probity, and sheer professionalism of the Hamburg State Opera." Echoing Schonberg's sentiments, a reviewer for *Time* lauded the company's "cohesive, hard-hitting dramatic performances, in which the text is as important as the score."

Intending to retire after the Hamburg Opera's 1972-73 season, Liebermann resisted enticing offers to succeed Rudolf Bing as head of New York's Metropolitan Opera, but in 1971 he agreed to follow Bernard Lefort as manager of the Opéra de Paris in January 1973, its eighth since the end of World War II. Hampered by a mediocre company, antiquated facilities, labor disputes, and bureaucracy, the Paris Opéra had been floundering for years. Although challenged by the chance to "start from scratch . . . to bring a dead horse to life," Liebermann, in an interview with the *Guardian's* Peter Rosenwald (April 14, 1973), compared the problems of producing operas in Paris to the problems of "producing and selling the latest model from Rolls with the machinery of the first Ford." He immediately closed the Opéra for three months of much needed rehearsal. When the chorus refused to audition, he fired the entire group and, with his musical adviser, Sir Georg Solti, auditioned 700 singers for a new ensemble. To obtain the best possible singers, he internationalized the company, abolishing laws requiring that 90 percent of the personnel be French. Given a free hand with his $12,600,000 subsidy, he began to renovate Charles Garnier's sumptuous, century-old Théâtre de l'Opéra, adding new lighting, a new sound system, and rehearsal stages. Building from such staples as *Parsifal* and *Il Trovatore*, Liebermann outlined an ambitious new repertory. For the 1973-74 season he scheduled eleven new productions, including Schoenberg's *Moses und Aron;* Massenet's *Don Quichotte*, staged by Peter Ustinov; *Elektra*, with Birgit Nilsson; Rudolf Nureyev and Natalia Makarova in *Swan Lake;* and several ballets choreographed by Roland Petit, John Butler, and Merce Cunningham. Among the Opéra's projected dance presentations is the world première of a ballet by Petit based on Marcel Proust's *Remembrance of Things Past.*

Rolf Liebermann is a witty, urbane, good-natured cosmopolite, who speaks several languages fluently. Gray-haired and blue-eyed, he is a tall, somewhat stout, impeccably dressed man with a distinguished but determined air. He and his wife, the former Gioconda Schmid, whom he married on January 11, 1950, have one son. A ferocious worker, he puts in a seven-day week and attends as many performances as possible. Liebermann insists he will retire at the end of his contract in 1976 but promises to leave a rejuvenated Paris Opéra with an exciting, well-balanced repertory of classical and contemporary works. Discussing his ambitions for the Paris company with *Newsweek's* Hubert Saal (April 16, 1973), he announced that he intended "to change every bad custom which hides behind the name of tradition. A climate must be created in which art, not nationalism, can flourish. I want the human touch—to be able to fight with people and for people. With honesty and, I hope, with skill."

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LIFTON, ROBERT JAY

May 16, 1926- Psychiatrist; educator; author
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Psychohistory, a comparatively new field of inquiry that studies the interrelation of historical currents and individual human behavior, can furnish remarkable insights into the inner lives of historical figures, as Erik H. Erikson has shown in his notable studies of Luther and Gandhi. Robert Jay Lifton, one of Erikson's most gifted students, has used the discipline primarily to explore the impact of extreme historical circumstances on individual attitudes. In his books and articles Lifton—who holds the Foundations' Fund for Research in Psychiatry professorship at the Yale University school of medicine—offers a fresh and provocative perspective on some of the most crucial issues of our time: the effect of nuclear weapons upon man's sense of historical continuity; the impact of Hiroshima on its survivors and of the Vietnam war on its veterans; and an entire complex of social and historical attitudes that he terms the "psychomythology of warmaking." His conception of death and death symbolism as the most important fact of twentieth century life, and his commitment to the peace movement, have prompted him to reject the traditional attitude of professional detachment for one of "articulated subjectivity." Like an increasing number of psychiatrists, Lifton brings to scholarship a passion and moral intelligence that, as a critic for the *New York Review of Books* remarked, "links psychiatry to ethics and to the larger situation in which the neurotic finds himself."

Robert Jay Lifton was born on May 16, 1926 in Brooklyn, New York, the second child and only son of Harold A. Lifton, a businessman, and of Ciel (Roth) Lifton. His grandparents on both sides were Jewish immigrants from Russia. Growing up in a family that placed considerable emphasis on education and social commitment, Lifton decided early in life to make medicine his career. After graduating from Erasmus Hall High School in Brooklyn, where he distinguished himself as a student, he took a premedical program under a New York State tuition scholarship at Cornell University, where he was an associate editor of the *Cornell Daily Sun* and a member of the tennis team. Continuing his studies at the New York Medical College, where he was elected to the honor society Cor et Manus, Lifton obtained his M.D. degree in 1948 and then interned for a year at the Brooklyn Jewish Hospital. From 1949 to 1951 he underwent psychiatric training at the Downstate Medical Center in Brooklyn.

While serving as a psychiatrist in the United States Air Force from 1951 to 1953, Lifton became interested in exploring the impact of extreme historical circumstances upon human behavior. His tour of duty included a year in Japan and six months in South Korea, where he studied the effect of brainwashing on American prisoners of war. Following his discharge, with the rank of captain, he conducted independent research on brainwashing—or "thought reform," as he preferred to call it—in Hongkong, interviewing twenty-five Western and fifteen Chinese men and women who had undergone ideological remolding. From that study he concluded that the distinctive feature of the Chinese approach, and one that gave it considerable "emotional scope and power," was its "combination of external force . . . with an appeal to inner enthusiasm through evangelical exhortation." Out of his research came Lifton's first major publication, *Thought Reform and the Psychology of Totalism: A Study of "Brainwashing" in China* (Norton, 1961), a book that was praised for its thorough grasp of the problems underlying thought control and the insight it afforded into the nature of the Chinese revolution.

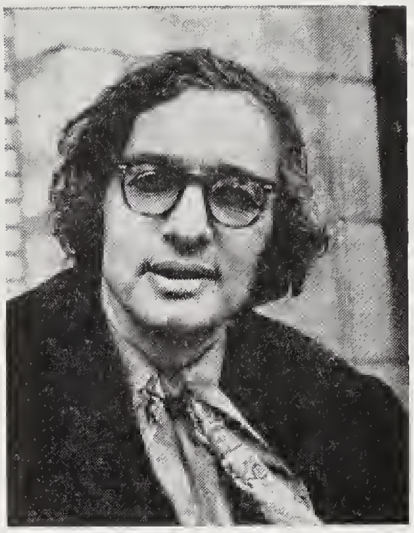
During 1954-55, Lifton served on the faculty of the Washington (D.C.) School of Psychiatry. From 1956 to 1961 he was a research associate in psychiatry at Harvard University, where he also taught in the medical school and was affiliated with the Center for East Asian Studies. Yale University appointed him in 1961 to his present post—the Foundations' Fund for Research in Psychiatry professorship—which allows him considerable freedom to do independent research.

At the time of his appointment, Lifton was engaged in an extensive research project in Japan that, as he later said, proved to be the "turning point" in his personal and professional life. His initial investigation, which involved almost two years of daily interviews with students in Kyoto, beginning in 1960, explored the attitudes of Japanese youth to the confusing postwar changes in their society. During the interviews Lifton found that although the majority of the students had little or no recollection of World War II, the atomic bomb attack on Hiroshima had left a powerful imprint on most of them. The fact manifested itself in a variety of subtle ways but was most apparent in the nature and degree of their antiwar sentiments as well as in their persistent use of a term meaning "injured party" rather than "survivor" to designate people who had been exposed to the atomic bomb. From these and other indications Lifton surmised that an awareness of "the extraordinary immersion in death" to which the Japanese had been subjected seventeen years earlier had been transmitted to the younger generation.

Lifton decided to extend his stay in Japan for another six months in order to obtain firsthand information on the psychic consequences of the holocaust. He did most of his research in Hiroshima, where he interviewed two groups of survivors: one representing a cross-section of the population, the other composed primarily of professional people selected for their ability to articulate problems related to the atomic bomb explosion. Lifton observed that the two groups did not differ significantly in their responses. Rather, they reverted again and again to certain common themes: fear of the physical after-effects in themselves and their children of nuclear exposure; a pervasive sense of death and death imagery; and an equally lasting sense of guilt for having survived. From their accounts, Lifton put together a moving analysis of their dilemma that aptly conveyed the enormity of the holocaust. Entitled *Death in Life: Survivors of Hiroshima* (Random House, 1968), the book received both the National Book Award in the Sciences and the Van Wyck Brooks Award for nonfiction in 1969.

In his introduction to *Death in Life*, Lifton revealed that, despite all his earlier experience with people subjected to extreme situations, he was totally unprepared for the revelations of horror disclosed to him at Hiroshima. The "shock of recognition" did much to galvanize his own commitment to the peace movement, in which he had become active during the late 1950's. Through teach-ins, mobilizations, moratoriums, and his work in Redress, a group of concerned professionals that he helped to organize, Lifton has sought, during the last decade, to alert the public to the increasing danger of "psychic numbing," which he feels is the inevitable result of a blind worship of technology. On the subject of Vietnam he has been particularly outspoken. Having visited that country in 1954 and again in 1967, he was appalled by the extent of the psychological and physical devastation that had occurred in the intervening years. Lifton has focused much of his antiwar activity on the medical community, urging physicians to acquire a "new sensibility" that would lead them to combat what he calls the "malignant possibilities of our time."

One of the greatest psychological threats posed by the possibility of nuclear warfare, Lifton feels, is the violence it does to man's ability to maintain a sense of "biohistorical continuity," linking the individual with the flow of human history. He dealt with that subject at length in *Boundaries; Psychological Man in Revolution* (Random House, 1970), based on a series of lectures he gave for the Canadian Broadcasting Corporation in 1969. Lifton enumerates four modes of expression—in addition to the theological—through which the individual may seek "symbolic immortality." They are the "biosocial," a way of perpetuating life through one's children, tribe, or people; the "natural," an awareness that even though human beings die, nature remains; the "creative," an urge to sustain and influence subsequent generations through one's art, thought, or deeds; and the "experiential transcendent," a psychic state of rapture or ecstasy that breaks down the usual sense of limits. Taking a distinct departure from some of the major tenets of orthodox psychoanalytic theory, Lifton is convinced that the desire to transcend death is not a form of self-delusion, as Freud believed, but an inherent part of the "formative-symbolic" process that is crucial to psychic life. As an alternative to the Freudian view of man as a creature determined by ego and instinct, Lifton proposes the concept of man as a "Protean" being endowed with "ingenious capacities" for transforming his culture. As a psychohistorian he insists that human behavior can only be understood in the context of the historical process which, he feels, represents a "continuing collective effort to maintain, under constantly changing conditions, symbols for transcending death."


DR. ROBERT JAY LIFTON

In *History and Human Survival; Essays on the Young and Old, Survivors and the Dead, Peace and War, and on Contemporary Psychohistory* (Random, 1970) he applies his psychohistorical analyses to a wide variety of subjects. What enables Lifton to reconcile seemingly opposing forces in recent history is, as Christopher Lehmann-Haupt noted in the New York *Times* (February 6, 1970), "an artistic, synthesizing intelligence" that, despite its repeated emphasis on death and apocalypse and its sometimes "grindingly academic" prose, offers a "highly original and bracingly challenging perspective on most of the gut issues of our time."

Lifton's book *Home From the War; Vietnam Veterans: Neither Victims nor Executioners* (New York, Simon & Schuster, 1973), his most ambitious and controversial work to date, is a culmination of his ideas about the "psychomythology of warmaking." The book analyzes the effects of the Indochina war on thirty-five veterans with whom Lifton met informally for two and a half years in weekly "rap sessions" at the New York office of Vietnam Veterans Against the War, at which he and five other professionals encouraged the men to explore their feelings about the war, American society, and their personal lives. He also drew on conversations he had with some 350 veterans at meetings throughout the United States. Lifton concluded that the men had been trapped in what Jean-Paul Sartre once called "an atrocity-producing situation," in which no meaningful connection could be made between death and a higher principle, and war became "an exercise in survival, rather than a defense of national values." In that "counterfeit universe," as Lifton terms it, where ethical imperatives came under constant assault, the men succumbed to contradictory emotions of anxiety and "psychic numbing," of anger and guilt—both for killing and for having survived.

In their efforts to help the veterans deal with the suffering and alienation they felt on their return, Lifton and his associates deliberately avoided professional detachment. Instead, they combined informal psychotherapy with a political, cultural, and ethical analysis of the war, encouraging the men to feel an "animating guilt" that would permit them to transform their "knowledge of violence into a rejection of that violence." For a majority of the men, the approach proved to be cathartic: they were able to transcend their frustration and rage and face up to what they saw as a corruption in themselves and in a society that had helped to perpetuate the war.

By his own admission, Lifton intended *Home From the War* to be a form of "advocacy research"—which he defines as "intellectually rigorous investigation . . . combined with commitment to broader social principles"—and did not claim to be describing a representative group of veterans. Neverthcless, some critics found in his work a tendency to generalize his findings to apply to Vietnam veterans as a whole and were disturbed by the oracular tone of the book, which Richard Locke, in the New York *Times Book Review* (June 24, 1973), saw as "moral arrogance." On the other hand, J. Glenn Gray, writing in the *New York Review of Books* (June 28, 1973), conceded that Lifton's approach had some of the virtues of its defects insofar as he had done what few psychiatrists would: encourage his patients to express guilt, urge them to move from words to action, and join them in their public protest. In Gray's view, Lifton was right to assume that the men he treated "are doing symbolic psychological work for all veterans . . . and for all of American society."

Lifton is also the author of *Revolutionary Immortality; Mao Tse-tung and the Chinese Cultural Revolution* (Random House, 1968), in which he applies the techniques of psychohistory to recent events in China. He edited the volumes *The Woman in America* (Houghton, 1965) and *America and the Asian Revolutions* (Aldine, 1970), and he was co-editor with Richard A. Falk and Gabriel Kolko of *Crimes of War* (Random House, 1973). An avid cartoonist—an avocation he describes as "a little more than doodling and a little less than talent"—Lifton published a collection of his spontaneously executed drawings entitled *Birds* (Random House, 1969), featuring long-necked birds that comment satirically on a range of human blind spots, systematically debunking pretensions to omniscience and control. In some of the cartoons, the birds also peck away at the more pompous notions in Lifton's own field, including his tendency to lapse into ritualistic thinking, which, he acknowledges, is also "for the birds."

Elected a fellow of the American Academy of Arts and Sciences in 1970, Lifton has received a number of awards and honors, including the public service award of the New York Society of Clinical Psychologists, the alumni medal of the New York Medical College, the distinguished service award of the Society for Adolescent Psychiatry, and a Mount Airy Foundation gold medal. He holds honorary doctorates from Lawrence University in Wisconsin and Merrimack College in Massachusetts. Organizations of which he is a member include the American Psychiatric Association, the Group for the Advancement of Psychiatry, the Federation of American Scientists, the American Anthropological Association, and the American Association for the Advancement of Science.

Robert Jay Lifton was married on March 1, 1951 to Betty Jean Kirschner, a journalist and author of children's books and plays. With their two children, Kenneth Jay and Karen, the Liftons divide their time between their Cape Cod summer home and their residences in New York City and Woodbridge, Connecticut. Lifton, who is nearly six feet three inches tall, weighs 190 pounds, and has brown hair and brown eyes, is far from morbid in his attitudes, despite his preoccupation with death. "Once you apply yourself to the problem of death, something in you expands a bit and you struggle with it creatively," he told an interviewer for *Newsweek* (April 6, 1970). Apart from the release Lifton finds in cartooning, he relies on sports, particularly tennis, and on the humorous imagination of his wife to preserve his sense of balance. While Lifton has no formal political or religious affiliation, he continues to be one of the most outspoken radical critics of war and of war-related institutions in American society.

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LOWRIE, JEAN E(LIZABETH)

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The president of the American Library Association for 1973-74 is Jean E. Lowrie, director of the School of Librarianship at Western Michigan University in Kalamazoo, Michigan. In 1972 Miss Lowrie, who is best known as a promoter of the international school library movement, was elected to succeed Katherine Laich in the presidency, effective June 1973. After a decline in membership following a steep increase in its annual dues, the ALA was holding steady in the number of librarians that filled its ranks in 1973. At latest report, it had 29,838 members.

Jean Elizabeth Lowrie was born in Northville, New York on October 11, 1918 to A. Sydney Lowrie, a Baptist clergyman, and Edith Elizabeth (Roos) Lowrie. Miss Lowrie is of Scots-English descent on her father's side and German-Dutch on her mother's. She has a brother, Robert Sydney, who is a chemical engineer in Oak Ridge, Tennessee. The new ALA head has said that she was influenced in the choice of her lifework by "a family that believed in books, reading, and service to others" and by "librarian aunts who showered the family with books all the year around and were themselves excited about library service."

At Medina High School in Medina, New York, a village on the New York State barge canal not too far from Rochester, Miss Lowrie's extracurricular activities included music, scouting, and camping. She majored in English and history at Keuka College, a woman's college in Keuka Park, in western New York, where she was a student assistant in the campus library, assistant in the music department, class officer, and member of various boards. After taking her B.A. degree *cum laude*, in 1940, she enrolled at Western Reserve University in Cleveland, Ohio (now Case Western Reserve), where she received her bachelor of science in library science degree in 1941.

Concentrating on library service for children, Miss Lowrie worked as a children's librarian in the Toledo (Ohio) Public Library from 1941 to 1944 and as an elementary school librarian in Oak Ridge, Tennessee from 1944 to 1951. In the scholastic year 1948-49 she was an exchange teacher-librarian in Nottingham, England, and after returning to the United States she continued her studies at Western Michigan University. While working for her M.A. degree in elementary education at Western Michigan she worked as a librarian in the campus elementary school, from 1951 to 1956, the year in which she received the degree. Her thesis was "A Study of the Relationship of the Campus School Elementary Library to the Teacher Education Division of Western Michigan University." In 1957 she received the E. P. Dutton-John Macrae Award, an annual scholarship of $1,000 and certificate granted to a librarian working with children or young adults in a public library, a school library, or an institution library for informal or formal advanced study beyond the master's degree in the field of library work for children and young people. Donated by the E. P. Dutton Company, the award is administered by the ALA Awards Committee.

Miss Lowrie joined the faculty of Western Michigan University as an associate professor in the department of librarianship in 1958, the year before she took her Ph.D. degree in school librarianship and education. Her doctoral thesis was "Elementary School Libraries: A Study of Programs in Ten School Systems in Areas of Curriculum Enrichment and Reading Guidance, with Emphasis on the Fourth, Fifth, and Sixth Grades."

In 1963 Miss Lowrie assumed her present posts of professor in and director of the School of Librarianship at Western Michigan University. She was the first woman president of the faculty senate at the university, a position in which she served two terms. Beyond her work at Western Michigan, she filled various offices in the American Association of School Librarians, including the presidency, in 1963-64. Between 1964 and 1971 she was a National Education Association-American Association of School Librarians delegate to the World Confederation of Organizations of the Teaching Profession six times, and she helped to found the International Association of School Librarians. In 1971 she was elected to a three-year term as first president of the latter association.

JEAN E. LOWRIE

In the American Library Association she served on many important committees, including the committee on organization. She was a member of the ALA council from 1967 to 1971, and she has been a member of the association's executive board since 1969. On June 25, 1972, at the opening of the ALA's ninety-first annual conference, in Chicago, Illinois, it was announced that the membership had voted her vice-president and president-elect. She was installed in office during the association's 1973 conference, in the rather unlikely setting of Las Vegas, Nevada from June 24 to June 30.

The theme of the Las Vegas conference was "People—Their Needs—Our Responsibilities." The program included the keynote address by Mrs. Allie Beth Martin and the inaugural address by Miss Lowrie. Those present voted to petition the United States Supreme Court for a rehearing on the recent obscenity decisions and to tighten accreditation appeals procedure. An intellectual Freedom Round Table was formed, and Edward G. Holley, dean of the School of Library Science at the University of North Carolina at Chapel Hill was elected to succeed Miss Lowrie in the ALA presidency in 1974.

When asked to comment on issues in her profession, in September 1972 Miss Lowrie told the editor of *Current Biography:* "Librarianship and the American Library Association are faced today with concerns and problems associated with growing pains and external socio-economic forces. New as well as proven approaches and techniques are being employed in making the changes necessary for the resolution of these problems: regional networks; increased acceptance of all forms of communication media; reevaluation of manpower; better understanding of specializations within the profession; grassroots participation in professional organizations; and mutual concern. There is a restiveness in the field which is healthy. There is a desire to determine new user groups and expand library service to fill their needs. There are changes in librarian education designed to produce more effective librarians. Undergirding all this change, all this concern, there still lies the basic concept of librarianship—service for all."

Exacerbating the problems enumerated by Miss Lowrie were the drastic budget cuts proposed by the Nixon administration, affecting some 12,000 libraries. For the first time since 1956, the federal government planned to give no financial aid to libraries. In a symbolic act of protest against the zero funding of the Library Services and Construction Act scheduled for 1974, libraries across the United States dimmed their lights on May 8, 1973, and the American Library Association conducted a program aimed at alerting the public to the threat to library service presented by the administration's deliberate neglect. As part of that campaign, a poster widely distributed by ALA showed a candle guttering in the dark and asked the question "Back to the dark ages?" Its legend reminded the reader that "financial support for libraries is diminishing—a gloomy prospect for a place that specializes in freedom of thought, understanding and growth. Maybe you take libraries for granted, but where will you go when you need to know?"

In an article in the Washington *Post* (April 13, 1973), Colman McCarthy wrote: "It is National Library Week, but instead of taking pride in their work, librarians are taking cover. They see themselves as harassed targets of budget cuts proposed by the Nixon administration. . . . This blackout [of the Library Services and Construction Act] applies as well for library programs under the Elementary and Secondary Education Act and the Higher Education Act. . . . The Nixon administration is calling this money back, a total last year of $140,000,000."

McCarthy quoted Milton Byam, director of the District of Columbia Public Library: "We have felt the proposed cuts in two ways. We have four model cities storefront branches and two bookmobiles that may disappear. . . . In addition, the proposed zero funding . . . endangers the whole attempt to give services to the blind, the physically handicapped, the home-bound, and the citizens in hospitals and jails. They'll have no books or services. We've been promised that revenue sharing will take care of this but we see no way that this will be true."

Regarding the latter point, Eileen Cooke, director of the Washington office of the American Library Association, explained, "Under general revenue sharing mayors control the money. This means that libraries must compete for limited funds with other vital services. . . . Under the proposed special education revenue sharing, the states could fund school libraries but the money would have to come out of programs for school lunches, adult education, vocational training, aid for the handicapped, and efforts like that." McCarthy concluded his article by saying, "A chance exists that libraries may be salvaged through action by Congress. If rallied by the public, the politicians may fight to reject the proposed cuts. Even then, if Congress does restore the money for libraries, the administration may not spend it [the money appropriated]." No doubt an overriding concern of Miss Lowrie's during her year in the ALA presidency will be the danger that the lights symbolically dimmed on May 8 may remain permanently so.

Miss Lowrie is the author of the books *Elementary School Libraries* (Scarecrow Press, 1961; second edition, 1970) and *School Libraries: International Development* (Scarecrow Press, 1972), and she has written, among other articles, "School Media Centers—Where Next?" (in *Changing Concepts of Service in Libraries*, published by the department of library science at Indiana State University in Bloomington in 1970), "Organization and Operation of School Library Materials Centers" (in *Library Trends* for October 1967), and "A Review of Research in School Librarianship" (in *Research Methods in Librarianship*, edited by Herbert Goldhor and published by the University of Illinois Graduate School of Library Science in 1968). She served as editor of *School Libraries* from 1959 to 1962.

Jean E. Lowrie is five feet seven inches tall, weighs 155 pounds, and has brown eyes and graying brown hair. Her recreations, aside from reading, are hiking, swimming, birding, traveling, music (especially record collecting), and collecting woodcarvings and handicrafts. In politics she is an independent and in religion she is a Baptist. She is a member of Altrusa International, an executive and professional women's service organization; Delta Kappa Gamma; Beta Phi Mu; the Kalamazoo chapter of the United Nations Association; the Association for Higher Education; the American Association of University Professors; and the Michigan Library Association.

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President Richard Nixon's new Secretary of Housing and Urban Development is James T. Lynn, a Republican corporation lawyer from

Cleveland who had previously served him first as general counsel and then as Under Secretary of the Department of Commerce. The Department of Housing and Urban Development (HUD) was established by Lyndon B. Johnson in 1965 to administer a jumble of programs having to do with housing production and financing and with community planning, development, and management. As Secretary of HUD, Lynn has been charged with evaluating and pruning the department's programs to bring them in line with Nixon's policies of fiscal responsibility and New Federalism. Around the same time that he succeeded George Romney to the $60,000 a year Cabinet post in February 1973, he was designated by Nixon as one of three members of an unofficial "super Cabinet" and given the new title of Presidential counselor for community development. Lynn is the youngest member of Nixon's Cabinet.

The only child of Fred R. and Dorthea Estelle (Petersen) Lynn, James Thomas Lynn was born in Cleveland, Ohio on February 27, 1927 and was brought up in the Cleveland suburb of Euclid. In Euclid Central High School Lynn was active in the band, a clarinet quartet, a barbershop harmony quartet, and the drama club. He also played baseball and managed the basketball team. His high school honors included the American Legion Citizen Award and selection as a delegate to Boys State, and when he graduated in 1944, he was named valedictorian of his class.

After graduating from high school, Lynn enrolled at Adelbert College of Western Reserve University (now Case Reserve University) in Cleveland. In 1945 he entered the United States Naval Reserve as a Seaman 1st class, and in 1946 he was discharged with the specialist rank of ETM2C. As an economics major at Western Reserve, Lynn won First Junior and First Senior honors and election to Phi Beta Kappa, and in 1948 he obtained his B.A. degree *summa cum laude*.

With the help of a scholarship from Western Reserve, Lynn attended Harvard Law School, where he became a member and case editor of the *Harvard Law Review*. After obtaining his LL.B. degree *magna cum laude* in 1951, Lynn returned to Cleveland to join the city's largest and most prestigious law firm, Jones, Day, Cockley and Reavis. As an associate lawyer in the firm Lynn was put to work on litigation, antitrust, real estate, corporate finance, acquisitions, and other aspects of corporate and business law. Former associates in the firm recall that the young lawyer's expertise quickly became apparent, and he was assigned to some of the firm's most important clients.

In 1960 Lynn was made a partner in the Cleveland law firm, becoming, at thirty-three, the youngest man ever to be made a partner. Over the next nine years he was assigned to over-all responsibility for certain corporate clients, and he worked on corporate acquisitions, dispositions, and joint ventures in the United States, Canada, the United Kingdom, France, Italy, and Germany.

JAMES T. LYNN

Although not active in politics, Lynn had always harbored an ambition for government service, and his law firm has traditionally contributed one of its members to Washington during periods of Republican ascendancy. After Richard Nixon's election in 1968, Lynn dropped in at the President-elect's headquarters at the Hotel Pierre in New York and asked for a job in the new administration. Reportedly with the intervention of the firm's senior partner, H. Chapman Rose, a friend of the Commerce Secretary-designate, Maurice H. Stans, Lynn was appointed general counsel to the Department of Commerce.

Lynn served as general counsel from March 1969 until April 1971, when he became Under Secretary of the Department of Commerce. With Secretary Stans's successor Peter G. Peterson, Lynn went to Moscow in July 1972 to negotiate the historic trade agreement that the United States and the Soviet Union signed in October 1972. After President Nixon's reelection in 1972, Lynn was nominated, on December 5, 1972, Secretary of Housing and Urban Development.

From the start the Nixon administration had been critical of HUD, pointing to its runaway costs, its "Rube Goldberg structure" of programs, and the scandals that had been unearthed in some of its subsidized housing programs. By the time that Lynn succeeded George Romney as head of the department, the administration had Congressional liberals up in arms with proposed 1974 budget cuts for the department and impoundment of Congressionally appointed HUD funds. Most controversial of all was the administration's eighteen-month moratorium, announced on January 8, on all new commitments for subsidized housing programs, including interest subsidy programs for home ownership and for rental and cooperative housing, rent supplements, low-rent public housing, and college housing.

When Lynn took office, many observers feared that the relatively unknown lawyer had been chosen to preside over a wholesale dismantlement of HUD's socially oriented programs. However, Lynn soon made it clear that he intended to make an unhurried and systematic evaluation of the department's programs and to investigate possible alternatives before recommending any changes. The first recommendations for change were embodied in a five-year, Better Communities bill that President Nixon sent to Capitol Hill on April 19, 1973. The bill was to provide for one of four "special revenue sharing programs" the Nixon administration wanted to accompany its General Revenue Sharing Act, which was signed into law in October 1972. All of the revenue sharing bills will implement Nixon's New Federalism policy, which is aimed at decreasing the size of the federal bureaucracy, and putting more power into the hands of state and local governments. Under the provisions of the Better Communities bill, seven HUD programs of categorical grants—Urban Renewal, Model Cities, Open Space, Public Facilities, Neighborhood Facilities, Rehabilitation Loans, and Water and Sewer Grants—would be terminated. In their place, communities would be awarded block grants that could be used for projects of their own choosing. The money would be distributed on the basis of population, overcrowding, and the number of people living in a locality with incomes below the poverty level. For the first year the bill provides $2.3 billion in funds, and no community could receive less than it had averaged under the old programs from 1968 to 1972. But the administration has conceded that some cities would end up with less money in subsequent years.

Reaction to the proposed special revenue sharing bill has been mixed. Observers have wondered how the transition will be made from the present system of categorical aid to revenue sharing, especially since the administration has suspended new commitments for many of the old programs during 1973. Secretary Lynn, however, has asserted that provision has been made for adequate funding until July 1, 1974, when the proposed bill would take effect. At that time, communities would begin to receive their grants without the bureaucratic red tape and protracted delays that have prevailed under the old system. In response to fears expressed by minority groups that they might not receive just treatment from state and local governments distributing the grants, Lynn has pledged to enforce the provision in the bill forbidding race and sex discrimination.

The present housing moratorium excludes unsubsidized Federal Housing Administration programs and subsidized housing that has already been built or that was properly approved for construction before January 8, 1973. In answer to criticisms that the moratorium is holding up desperately needed housing construction, Lynn has pointed out that despite the moratorium, 22,000 more housing starts under HUD programs were expected in the calendar year 1973 than there were in 1972.

In 1971 President Nixon presented to Congress a government reorganization plan that would consolidate authority under a few Cabinet heads. In January 1973, when Congress had failed to act on his plan, the President went ahead and put as much of it into effect as he could without Congressional authority. He designated three Cabinet heads, Lynn, Earl L. Butz, and Caspar W. Weinberger, as Presidential counselors with broadened authority, who were to report to the President's Assistant for Domestic Affairs, John D. Ehrlichman. As counselor for community development, Lynn was put in charge of community institutions, community planning, housing, highways, public transportation, regional development, disaster relief, and national capital affairs. His authority extended to functions within the Transportation and Agriculture Departments as well as HUD. By the autumn of 1973, however, in the wake of the Watergate scandal, John D. Ehrlichman's departure from government, and widespread criticism of the President's isolation from all but a few trusted advisers, there were reports that the streamlined "super Cabinet" had been quietly dissolved.

James T. Lynn is five feet nine inches tall, weighs around 170 pounds, and has brown hair and brown eyes. To unwind from work pressures, he fishes, swims, goes bicycle riding, and plays tennis. His hobbies include photography and singing to his own piano accompaniment. On June 5, 1954 he married Joan Miller, a former children's radio program director and narrator. They have three children: Marjorie, Peter, and Sarah. When Lynn practised law in Cleveland, his family lived in Cleveland Heights; since coming to Washington the Lynns have been living in a large new house with a swimming pool and a wooded lot in Bethesda, Maryland. Lynn is an Episcopalian and a member of the Federal, American, Ohio, and Cleveland bar associations. In Cleveland he belonged to the Hermit Club.

In Washington James T. Lynn is known as a dependable, hard-working, "low-profile" manager, with a remarkable ability to assimilate new facts and ideas. He is also regarded as one of the wittiest men in the Nixon administration. A Democrat of his acquaintance told a New York *Times* reporter that the HUD Secretary was "one of the few people in the Nixon administration with a personality." The story is told of how Lynn, when in Moscow negotiating the Soviet trade agreement, used the bugging device in his hotel room to his advantage. Lying on his bed at night, he would tell the ceiling "I sure wish we could have a car waiting for us in the morning." The car would be there in the morning.

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LYNN, LORETTA

Apr. 14, 1932(?)- Singer; songwriter
Address: b. c/o Jimmy Jay, United Talent, Inc., 1907 Division, Nashville, Tenn. 37203; h. Hurricane Mills, Tenn. 37078

A coal miner's daughter who came out of the hill country of Appalachia, Loretta Lynn has an authenticity of background that has helped make her the top country music singer in the United States today. She began to sing professionally in the early 1960's, and her success has kept pace with the growing popularity of country music beyond the confines of the rural South. Often composed by herself, her songs invest a homespun philosophy with the stark language of her native Kentucky mountains. In October 1972 Mrs. Lynn, having won all the top awards in country music, became the first woman to be named entertainer of the year by the Country Music Association. "Most women just sing songs," she told George Vecsey in an interview for the New York *Times* (October 25, 1972). "I get down in the audience. I sing requests. I'm an entertainer, not just a singer. I'd say that's why I got the awards."

A native of the hill country of eastern Kentucky, Loretta Lynn—whose maiden name was Loretta Webb—was born in the coal-mining hamlet of Butcher Hollow in Johnson County, a few miles from the village of Van Lear, the second of eight children of Melvin (or Ted) and Clara Marie Webb. Her birthday is April 14; according to John Grissim, *Country Music; White Man's Blues* (Paperback Lib., 1970), she was born in 1932; other sources suggest that the year of her birth may have been 1935, 1936, or 1938. She was named after actress Loretta Young by her mother, who papered the walls of the tarpaper shack that was the family home with pages from movie magazines. One of her grandfathers was a Cherokee Indian. Her father, who worked for many years in the Van Lear coal mine and later in a furniture factory, died in 1959 of high blood pressure and black lung disease. As a child, Loretta helped to take care of her younger brothers and sisters while her mother worked in a nursing home. She walked several miles each day to the one-room Miller's Creek school in Van Lear, which she attended to the eighth grade, and she received a pittance for taking care of the younger children and writing report cards for her teacher there.

When Loretta was fourteen she met Oliver Vanetta Lynn, a recently discharged Army veteran and former coal miner, at a pie supper sponsored by her school. Lynn—who is known as Mooney, because he once had a job delivering moonshine whiskey—outbid all others for a pie that she had baked for the supper and walked her home that evening after she had refused to ride in his jeep. "I wasn't scared of Mooney," she told Sidney Fields of the New York *Daily News* (January 16, 1973). "He was real nice. I was scared 'cause I'd never seen a car before." After a courtship of about a month, Loretta Webb and Mooney Lynn—who is seven years her senior—were married, with the reluctant consent of her family. Shortly after their marriage, Loretta Lynn who, as she told an interviewer for *Newsweek* (June 18, 1973), had grown up thinking "that from the holler down to the mine was the whole world," moved with her husband to Custer, a small town in the state of Washington, near the Canadian border.

LORETTA LYNN

While Mooney Lynn was earning a living as a heavy-duty mechanic, as a partner in a small logging business, and as a bronco buster on the West Coast rodeo circuit, Loretta was raising their growing family, occasionally helping out with the finances by taking in washing and picking strawberries with migrant workers. By the time she was eighteen she was the mother of four children. To while away the lonely nights, she sang the lullabies that she remembered from her own childhood to her children. Impressed by her voice, her husband bought her a $20 guitar, on which she taught herself the basic chords to accompany her singing.

One Saturday evening in 1960, Mooney Lynn took Loretta to a dance at the Custer Grange Hall that featured a country band. After a few beers he mounted a table and boasted that his wife could outsing any female country singer other than Kitty Wells—then the reigning queen of country music. Although Loretta Lynn did not get to sing that night, she was invited to join the band in a local radio show a few days later. In her five-minute radio appearance, on station KPUG in Bellingham, Washington, the shy young woman, who had never before sung to an audience, was an immediate hit. Engaged to appear three nights a week at the Custer Grange Hall, she was soon singing to capacity audiences there every night. For about eight months, in 1961, she had her own band, the Trail Blazers. Meanwhile, she taught herself to write songs "from readin' other people's songs." She recorded her first song, "And Now I'm a Honky Tonk Girl," for a small recording company in Vancouver, British Columbia, under the Zero label. To promote the record, she and her husband toured the country for three months in a 1955 Ford, contacting every country music disc jockey they could find. On the basis of mail order sales and disc jockey polls, the song reached the number ten position among the nation's country hits.

After attending a disc jockey's convention in Nashville, Tennessee, the capital of country music —where she and her husband stayed in a hotel lobby, because they did not know how to go about renting a room—Loretta Lynn appeared for a record twenty-one weeks on WSM radio's *Grand Ole Opry,* the oldest and most popular of the country music radio shows, at $15 a performance. By the end of 1962 the Lynns had settled in Nashville, with Mooney Lynn acting as his wife's business manager. In 1963 Loretta Lynn was signed to a life-time recording contract by Decca Records, with the help of Doyle and Teddy Wilburn, who engaged her as a featured performer on their syndicated Wilburn Brothers television show. Other programs on which she has appeared, locally or nationally, over the past decade, include the *Bobby Lord Show,* the *Flatt and Scruggs Show,* the *Eddie Hill Show,* the *Ralph Emery Show,* the *Porter Wagoner Show, To Tell the Truth,* the *Today Show,* the *Dinah Shore Show,* the *David Frost Show, Hee Haw,* and Dean Martin's *Music Country.* She has appeared in several motion pictures, including *Nashville Rebel* (American International, 1966).

In 1966 Loretta Lynn organized her own ensemble, the Blue Kentuckians. She does more than 250 one-night stands a year, traveling across the country in a luxurious custom-built bus with her husband, a five-piece band, and a group of talented performers, including her sister Crystal and singer Kenny Starr. Over the last few years she has amassed a fortune estimated to be worth well over $5,000,000. Her assets include the Loretta Lynn Championship Rodeo Company, a chain of franchised Western wear stores that bear her name, two talent agencies, three music publishing houses, and a 1,450-acre ranch that includes the town of Hurricane Mills, Tennessee, some 100 miles southeast of Nashville.

Presenting her earthy, heartfelt songs to her listeners "to hit their ever' day livin'," as she told John Grissim, Loretta Lynn tries to compose the melody for each song to fit the mood of the lyrics. Unable to read music, she sings her compositions into a tape recorder and writes the lyrics on anything that might be handy at the moment—shoe boxes, paper bags, or napkins. In her songs, as described by Richard Stim of *Newsday* (March 6, 1971), "she advises that the man is the boss of the family but the woman is definitely not a doormat. She should only be sarcastically tolerant of his playing around but she should also be willing to stand by him and the children. . . . A lot of Loretta Lynn's songs represent the problems of modern rural women caught in the bind of expressing their emotions within a very strict code of morality." A writer for *Newsweek* (June 18, 1973) gave the following description of one of her recording sessions: "The sound was rich and strong, and the pickers' chords blended perfectly behind it. . . . Building toward the climax, Loretta's voice vibrated with excitement. She filled the song to bursting with warmth and sensuality, and near the end she was reaching out, fondling each word as if reluctant to let go." The same writer noted that Loretta Lynn tends to "project the generous, reassuring manner of a frontier earth mother; yet a simmering sexuality quivers just beneath the surface of many of her best songs."

Her most successful songs are "Don't Come Home A-Drinkin' (with Lovin' on Your Mind)," "You Ain't Woman Enough (to Take My Man)," and "Coal Miner's Daughter" ("the countryest song I ever wrote," she told Marion Simon Garmel of the *National Observer,* April 26, 1971). Among her other hits are "Fist City," "Dear Uncle Sam," "What Kind of a Girl," "Bargain Basement Dress," "Everybody Wants to Go to Heaven," "Who Says God Is Dead?" "I'm Gonna Make Like a Snake," "Bartender," "God Gave Me a Heart to Forgive," "I Wanna Be Free," "Your Squaw Is on the Warpath," and "One's on the Way." For Decca she has made more than a score of LP albums, including *Success, Songs From My Heart, Before I'm Over You, I Like 'Em Country, Blue Kentucky Girl, Singin' With Feelin', On Stage at the Grand Ole Opry, Saturday Night, Hymns, Wings Upon Your Horns, Woman of the World,* and *Here I Am Again.* She has also made the albums *Mr. and Mrs. Used to Be* and *Singin' Again* with veteran country music star Ernest Tubb, and *We Only Make Believe* with Conway Twitty.

Since 1964, when she was named top country female vocalist by *Record World,* favorite female vocalist by *Billboard,* female country singer of the year by *Music Business,* and most programmed female vocalist by *Cash Box,* Loretta Lynn has consistently won top honors from leading trade publications. In 1965 she was named an honorary Kentucky Colonel. In Europe, where American country music has attained considerable popularity, she was twice voted the number one female country singer. Loretta Lynn won top honors in the country music field on October 16, 1972, when she became a triple winner at the sixth annual Country Music Awards, broadcast nationally from Nashville's Grand Ole Opry on CBS television. In addition to being named the Country Music Association's first female "entertainer of the year," she was also designated "best female vocalist," and she shared honors with Conway Twitty in the "top vocal duo" category.

On March 1, 1971 Loretta Lynn staged a six-hour benefit at Louisville for the families of thirty-eight men killed in a mine explosion at Hyden, Kentucky in December 1970. An audience of 10,000 was addressed by Kentucky Governor Louie B. Nunn and entertained by some forty performers. Although Loretta Lynn had wanted the money to provide a scholarship fund for the children of the dead miners, declaring, "I want these children to have opportunities I never had," she later reluctantly released it to the miners' widows to meet their more immediate needs.

Loretta Lynn's views do not conform to the conservative and white supremacist sentiments held by some rural Southerners. She once said that Franklin D. Roosevelt "must have been the best President," and she has disapproved of the way the white majority has treated Indians and blacks in the United States. When the black country music star Charlie Pride presented her with the entertainer-of-the-year award at the televised ceremonies, she hugged him, disregarding advice that she refrain from touching him in order not to violate the image of Southern white womanhood. On the other hand, she frowns on unmarried young couples living together and has little use for the women's liberationist movement. Loretta Lynn believes that "a man should be the hit of the house" and that women should not work unless they have to. She once clashed verbally with feminist leader Gloria Steinem.

Loretta and Mooney Lynn have six children. The four oldest—sons Jack Benny and Ernest Ray (who are in the military service) and daughters Betty Sue Shreve and Clara Marie—were born during the early years of their marriage. The two youngest children, twins Patsy Eileen and Peggy Jean, were born about 1965. Although she had become a grandmother by the time she was thirty, and is affectionately called "Mom" by the members of her ensemble, Loretta Lynn assured George Vecsey in the New York *Times* interview that she feels "younger now than . . . at eighteen." A small, slender woman with a glowing smile and a sense of humor, Loretta Lynn is five feet two inches tall, weighs 100 pounds, and has waist-long brown hair. The *Newsweek* profile (June 18, 1973) refers to her "fine high cheekbones and sparkling blue eyes, the scrubbed and spirited country beauty tempered by the lines of exhaustion that betray her fragile health." During 1972 she was hospitalized four times, and she has undergone surgery for a benign breast tumor. Although she and her husband own a sixteen-room historic mansion at Hurricane Mills, as well as a seaside home in Mazatlan, Mexico, she remains the unspoiled country girl who has difficulty in walking on high heels and whose home-made preserves still win her prizes at state and county fairs. According to a friend quoted by Sidney Fields, she is "as guileless as the day she left Butcher Hollow." In the view of John Grissim, "She's straightforward, down home, innocent, and perfectly charming. Everybody loves her. . . . She has all the best qualities of hill folk, being genuine, likable, straight out with things, and willing to trust people." Jerry Parker of *Newsday* (October 7, 1973) suggested that with upcoming guest appearances on top TV shows, she is "a good bet to cross over from a purely country following into the consciousness of millions of other Americans."

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McDOWELL, MALCOLM

June 13, 1943- Actor
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Following in the tradition set by Albert Finney and Tom Courtenay, Malcolm McDowell is the latest of the "angry young men" to dominate the British screen. McDowell's first film role was the insolent schoolboy revolutionary in Lindsay Anderson's *If . . .* (1968), and he is most at home working under Anderson, who also directed him in *O Lucky Man!* (1973). But McDowell is best known for his brilliant, lacerating portrayal of Alex, the mod, ultra-violent antihero of Stanley Kubrick's futuristic (but uncomfortably close to home) *A Clockwork Orange* (1971), a surreal view of the writing on the wall of our mind-bending society.

McDowell is "the only young actor to be knighted by the counter-culture since Dustin Hoffman did the *Graduate*," Tom Burke asserted in *Esquire* (March 1973). "As suffering Dusty suited the Sixties, Malcolm suits the frivolous Seventies: he doesn't anguish, he mocks, he is more pertinent today even than [Mick] Jagger, and so now is his face, or rather, the ashen Breughel mask of *Clockwork*'s Alex, in derby and false eyelashes, which sends up the straights from the chests of T-shirts and from patches sewn with abandon at crotch and backside."

An only son among three children, Malcolm McDowell was born Malcolm Taylor in the industrial city of Leeds, Yorkshire, England on June 13, 1943. McDowell, his mother's maiden name, was adopted by him professionally to distinguish himself from another actor named Malcolm Taylor. He grew up in Leeds and in Liverpool, where his father ran a pub. His parents sent him to a minor public (private in American terminology) school in Kent, where he excelled in athletics and dramatics but was generally miserable, because of the stigma of his working-class background. It was a purgatorial experience for him. "I hated them and they hated me . . . ," he told an interviewer for the *Guardian* (May 16, 1973). "There I learned that it's no use fighting the system. You must use it. From then on it's all right. It taught me the lesson, one I've confirmed in the real world, that one should regard everybody one meets as nasty until they prove otherwise. That way you get a few pleasant surprises instead of a lot of unpleasant ones. I expect people to do the same with me."

After graduating from the school in Kent, McDowell worked as a waiter in his father's pub and then as a coffee salesman in Manchester. A girl friend in Manchester introduced him to an old, blind former silent-movie actress who took him under her wing, instructing him in elocution and acting technique. "Mrs. Ackerley . . . corrected my Yorkshire accent," McDowell recalled in his interview with Tom Burke for *Esquire*. "She seemed to spot something in me, she spent hours convincing me that acting wasn't emascu-

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lating, or degrading. . . . Until Mrs. Ackerley, see, I'd just been muckin' about."

Encouraged by Mrs. Ackerley, McDowell studied at the London Academy of Music and Art, went into provincial repertory, and then, as he told the interviewer for the *Guardian* "spent eighteen months carrying a spear" with the Royal Shakespeare Theatre. "I never got on with the hierarchy there and opened my mouth too loud. . . . Naturally they told me to shut up, so we parted company. Then it was mainly television—Dixon of *Dock Green Emergency, Ward Ten, Z Cars,* etc. Finally I went to the Royal Court and it was there I met Lindsay [Anderson] and had my audition for *If. . . .*" In *If . . .* (Paramount, 1968) McDowell played the incendiary leader of an armed student revolt in an oppressive public school. Among the rave reviews of the film was that of Joseph Gelmis, who wrote in *Newsday* (March 10, 1969): "Just as Anderson made Richard Harris a star in *This Sporting Life,* it seems likely that his *If. . .* will do the same for Malcolm McDowell. There's heroism in the broad, irregular features of his impassive face." *If. . .* won the Golden Palm at the Cannes Film Festival in May 1969.

His second cinematic vehicle was Joseph Losey's arty and Pinteresque *Figures in a Landscape* (Cinema Center-National General, 1970), an ambiguous chase film in which he and Robert Shaw costarred as two fugitives pursued by a mysterious enemy in a helicopter. That movie was, in McDowell's words, "a disaster from beginning to end," but he felt "lucky to get most of the notices" it received.

Much more personally satisfying to him was his role in *Long Ago, Tomorrow,* adapted by Bryan Forbes from Peter Marshall's novel *The Raging Moon* and released by Cinema 5 in September 1971. In that movie he sensitively portrayed a cocksure, sullen youth, suddenly stricken by paraplegia, who surmounts his bitterness and comes to terms with himself through love and poetry. "He was a person, not a force, like Alex [the anti-hero of *A Clockwork Orange*]," McDowell explained to Margaret Ronan in an interview for *Senior Scholastic* (April 24, 1972). "He had knocked around, y'know, and so have I—so it was easy to identify with him." Bruce Cook noted in the *National Observer* (October 16, 1971): "It is Malcolm McDowell who provides the movie its modicum of believability: his loutish Bruce changes just enough so that you may sympathize, yet not so much that you immediately suspect you're being had." Cook's opinion reflected the critical consensus.

In his blackly satirical novel *A Clockwork Orange* (1962) Anthony Burgess presented a nightmare vision of how law and order may ultimately function in a society, not much different from our own, that is at its core traumatized by violence. Producer-director-writer Stanley Kubrick's masterful translation of the harrowing fable to the screen was released by Warner Brothers in December 1971, with Malcolm McDowell in the role of Alex, the ultra-decadent, dashing young ogre who larks through sadism, rape, and murder with a gargoyle-like smile on his face—until the government declares him out of bounds. Through a special torture treatment he is "rehabilitated," robbed of his free will and conditioned to loathe violence and sex, and then released defenseless back into a violent society.

Few critics disagreed with Judith Crist's assessment of McDowell's achievement in *A Clockwork Orange*: "Seldom has so outrageous an anti-hero put such claim upon our acceptance and even sympathy" (*New York,* December 20, 1971). But some feared that the film itself might inspire violence, and at least one considered it "fascist." McDowell's response was: "Some people will never see the handwriting on the wall." In his interview with Margaret Ronan for *Senior Scholastic* he explained: "Alex is a warning. He is the product of indifferent parents, of a society that worships things, objects—but puts no value on human life. This film is a picture of what we will all become if we go on accepting violence in everyday life—seeing human dead as numbers, for example." Elsewhere he pointed out that many viewers missed Kubriek's point that "tampering with men's brains is worse than murder."

McDowell's own trials and tribulations in rising to success inspired *O Lucky Man!,* (Warner, 1973), a picaresque film directed by Lindsay Anderson and written by David Sherwin, who also did the screenplay for *If. . . .* The Candide-like epic was considered controversial in McDowell's homeland, because of its cynical view of life and corruption there, and it received mixed reviews in the United States. Aside from the quality or validity of the movie itself, McDowell again proved himself to be, in the words of the critic for *Time* (June 18, 1973), "a peerless young actor of apparently unlimited range."

Malcolm McDowell is a plain-featured, slightly built man, five feet ten inches tall and weighing 151 pounds. He has big blue eyes which, along with his mouth, suggest an attitude that is at once sardonic and detached. According to those who have interviewed him, the intense Gothic mood he exudes on camera is usually absent from his private life. On promotional tours, such as those he has made in the United States, he often appears glum, phlegmatic, and abrasively blunt —a man who does not suffer foolish interviewers gladly. But Tom Burke in his *Esquire* article reports that McDowell can on occasions be "loose, cheerful, kinetic." Burke adds: "There is . . . always . . . the antic, the satirical in his demeanor, a small mad smile belonging to . . . the protagonist of an animated cartoon." McDowell is a modish, meticulous dresser with a highly civilized manner. His wit is quick, especially when engaged in harmless sarcasm, and he has a talent for mimicking a wide range of styles of speech and manner.

McDowell lives in a small house of his own in the Kensington section of London with Margot Bennett, a former actress who was once married to Keir Dullea. He also has a home in the country, where he loves to garden and plant trees. Among his other recreations are cricket (which he plays like a professional), reading (widely), listening to music (from Bach to selected rock 'n' roll), and walking his pet retriever. He is a heavy cigarette smoker.

The actor from Yorkshire has no political commitments. "I take the fairly common view that they are all bastards," he has explained. "But I do have a particular concern for the individual." He takes a positive view of the scandals that the United States has recently been suffering: "It takes a brave people to admit they've been wrong. Most Europeans wouldn't do it. . . . Americans have the strength to examine their consciences in public. That's a mark of hope for humanity." In general, however, his philosophy of life is rather grim, or, as he describes it, "realistic": "I sensed very early that you can expect nothing from life, that it owes you not a farthing. Fate drops you someplace an' you and I could as well have been pickin' coffee beans in Brazil as sittin' in Kensington. The world will screw you blind if you let it." Lindsay Anderson attributes to McDowell the actor "vitality, . . . intuition, and . . . a marvelous technical expertise." Anderson told Tom Burke: "There is no [other] young leading man with the range, or stature, or . . . incredible security about who he is."

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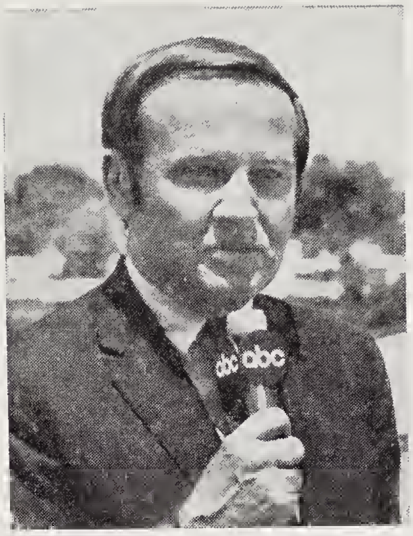

JIM MCKAY

ABC's Jim McKay, the first Emmy award-winning sportscaster in the history of television, has been cited by the Academy of Television Arts and Sciences four times. Two of the awards were made in 1973: one for McKay's general commentary on the 1972 Olympic games in Munich; the other for his unscheduled coverage of the shocking tragedy that rent the peace of the Olympiad. "For years he has been a casual acquaintance," Douglas Looney wrote of McKay in the *National Observer* (October 28, 1972). "Today he's an old pal. That's because tragedy is always the tie that binds, and it was McKay who for twelve hours and more was the voice from Munich telling Americans of the Arab attack on Israeli athletes and coaches inside Olympic Village. . . . In sport's worst hours, Jim McKay was at his finest." Late in 1973 Macmillan published McKay's autobiographical *My Wide World*.

McKay, who began his journalistic career as a newspaper reporter, has been a television broadcaster for twenty-six years. For eleven of those years, beginning in 1950, he was with the CBS network. Since 1961 he has been hosting *ABC's Wide World of Sports*, traveling millions of miles to report such diverse events as cliff diving, water skiing, surfing, arm wrestling, log rolling and wood chopping. The award-winning program, which is seen Saturday afternoons, has almost single-handedly changed the concept of sports programming by giving time to events once thought to have limited audience appeal.

Jim McKay's legal name is James Kenneth McManus. (His professional name was given to him by his employers at CBS when he went to work there.) He was born in Philadelphia, Pennsylvania on September 24, 1921 to Joseph F. McManus, a real estate appraiser and former football player, and Florence N. (Gallagher) McManus. With his sister, Mary Louise (Mrs. W. M. Oeste), he grew up in Philadelphia, where he attended St. Joseph's Prep, and Baltimore, where he completed his secondary education at Loyola High School.

Jim McManus, as he was then known, played football and basketball in high school, but he was better at dramatics, debating, and school journalism. "I have liked to talk and write as long as I can remember. My parents encouraged me to follow that inclination. The more I participated in school newspaper work and dramatics the more I knew that I wanted somehow to blend a career of writing and talking. Television has proved the perfect career for this."

At Loyola College in Baltimore, Jim McManus was president of the Dramatics Society, sports editor of the campus newspaper, a member of the debating team, winner of the oratorical contest, and president of the senior class. He played some tennis and junior varsity basketball, and he was an announcer (over the public address system) at varsity basketball games. Scholastically, he earned membership in the national Jesuit college honor fraternity, Alpha Sigma Nu. He took his B.A. degree in social science in 1943.

Serving in the United States Navy aboard a minesweeper in the Pacific for three years, McKay attained the rank of lieutenant. After his discharge, in 1946, he lived in Larchmont, New York—where his family had moved—and tried without success for a radio job in the New York metropolitan area. While visiting friends in Baltimore he applied at the Baltimore *Evening Sun* and was hired by the city editor there, who remembered a gardening column he had written for a little magazine.

During one year with the *Sun*, McManus was police and general assignment reporter. In lieu of a raise, he was also given the title of aviation editor. When the *Sun* began operating WMAR-TV in Baltimore in 1948, he went over to the television station, where he became a popular all-around entertainer, hosting variety shows, singing, reporting news and sports, and interviewing personalities. Robert Cochrane, then program director at WMAR, described him as "a man of eternal good humor."

Spotting a rising star, CBS-TV in New York City hired McManus in August 1950. His first assignment with the Columbia Broadcasting System was an early-evening variety show that the producer was bent on calling *The Real McKay*. McManus' name was changed to fit the coy title, and professionally he has been McKay ever since.

The versatile McKay performed a wide variety of chores for CBS, from weather and sports reporting on television to high-brow interviewing on radio. He moderated the celebrity quiz panel show *Make the Connection* briefly, in 1955, and served as the "court reporter" on the popular simulated courtroom drama show *The Verdict Is Yours* for three years, from 1957 to 1960. His salary for the latter assignment was $1,500 a week.

Toward the end of McKay's decade with CBS a writer for the New York *World-Telegram and Sun* (January 9, 1960) analyzed his basic talents to be "extraordinary composure before a microphone, a vast fund of diverse information, a quick mind, and an ability to talk for however long is necessary without becoming dull or repetitive." The writer described him as "that rare bird, an intelligent, literate sportscaster who knows what he is talking about but who, unlike many experts, always sees the human story in the sports spectacle he is describing and who can make it exciting without straying from the facts." McKay told the *World-Telegram and Sun* reporter: "When I'm broadcasting any sports event I always try to keep in mind the large, general audience, not just the comparatively few experts who know as much about the game as I do. I try to point out not only what's happening, but why it's important and why it's exciting."

When *The Verdict Is Yours* production unit moved to California in 1960 McKay stayed behind in New York. He was watching his bank account dwindle when the American Broadcasting Company approached him with the offer of an offbeat sportscasting job: covering not the big American spectator pastimes like baseball but worldwide sports of all varieties. McKay accepted the offer and began hosting *ABC's Wide World of Sports* in April 1961. The first program covered the Penn and Drake relays. In the weeks, months, and years since then McKay has traveled through most of the states of the Union and to thirty-five foreign countries covering a wide range of athletic events, including figure skating, golf, lumberjacking, and demolition derbys.

McKay won his first Emmy in May 1968, when the National Academy of Television Arts and Sciences cited him and his show for outstanding achievement in sports programming in the 1967-68 season. Jack Robbins wrote of McKay in the New York *Post* (February 3, 1968): "In the seven years with *Wide World*, Jim has seen big-time sports get bigger and obscure sports become well known." McKay's program itself contributed to that change, as Stan Isaacs noted in *Newsday* (March 7, 1969): "*Wide World* has helped change the content of what is considered part of the sports fabric. There was a time when people thought of sports as big-league baseball, football, boxing, and horse racing. In a time of great mobility and affluence, horizons have expanded. At first, McKay and his associates were sensitive to the gibes of the neanderthal traditionalists that nobody cared about the things they covered. That has changed."

His second Emmy, again for outstanding achievement in sports programming, was given him for his handling of *ABC's Wide World of Sports* in 1970-71. A double award came to him from the National Academy of Motion Picture Arts and Sciences for his coverage of events at the 1972 Summer Olympics in Munich, the fourth Olympiad of his professional career. That coverage was catapulted out of the sports category on September 5, 1972, the eleventh day of the Olympiad. In the early morning hours of that day Arab commandos broke into the Israeli dormitory in Olympic Village, killing two members of the Israeli team, and seizing nine as hostages.

With consummate professionalism, McKay instantly turned from sports reporter to on-the-spot newsman, and he remained on location for some fifteen hours, keeping the satellite-television audience in the United States informed of events as they developed and reached their tragic denouement in the deaths of the hostages. After sadly reporting, "They're all gone," he wondered aloud about the prospects of any "hope and solace for this poor old world." In his *National Observer* article Douglas Looney recalled, "McKay was not only keeping Americans posted on the killings, but he was looking the way we all felt, saying what we were all thinking. . . . As millions of Americans felt they were helped through the assassination of President Kennedy by the composed commentary of Frank McGee at NBC, McKay played a similar role at Munich."

Looney quoted Geoff Mason, the production coordinator for ABC's Olympic coverage: "He [McKay] absolutely saved the day. The man has never let us down." Another ABC official said: "He's like an offensive right guard. He's always there. He always does the job. Maybe you could say he's the decathlon man of our business." Chuck Howard, vice-president in charge of program production for ABC Sports was quoted as saying: "It's unfortunate it took a tragedy to show how good Jim is." The 1972 Olympic events are central to McKay's *My Wide World,* in which Looney found that the author had retained "a childlike curiosity about things sport and an enthusiasm for what makes man run and jump and carry on in myriad ways."

Jim McKay and Margaret (Dempsey) McManus, a syndicated television columnist, met when both were working for the Baltimore *Evening Sun.* They were married on October 2, 1948 and have two children, Mary and Sean. The McKay-McManuses live in Westport, Connecticut. McKay is five feet seven inches tall, weighs 142 pounds, and has blue eyes and brown hair. He is a Democrat and a Roman Catholic. His favorite recreations are golf, skiing, tennis, photography, and singing.

Many have observed that McKay can make any event sound exciting, and in one of her syndicated columns his wife wrote to the same effect: "Jim has an infallible eye for the human story behind the sport, so even if you don't much care about the score you get interested in the people. He is also a born ad-lib dramatist who makes the contest vivid, alive, and understandable. Jim McKay will undoubtedly grow into old age in the classic version of the Irish story-teller, spinning his yarns on the front porch of a summer's night."

Elsewhere Mrs. McManus has explained why, in her opinion, her husband remained in relative obscurity for so many years: "Jim's a slow starter. He's very easy to overlook." An ABC official attributes the long-term lack of due appreciation for McKay to another factor: "It could be that Jim is so good he makes it all look too easy." McKay himself answered when asked what had prepared him for the moment at Munich that raised him to the status of star newscaster: "Twenty-five years as a reporter. Besides, I read other parts of the paper besides sports." He received the Polk Award in 1972.

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McLEAN, DON (mik-lān')

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Seemingly from out of nowhere, young Hudson Valley folkrock balladeer Don McLean rocketed to the pinnacle of success with "American Pie," a rueful and rock 'n' rolling evocation of the mood of a pop-culture era stifled by commercialization. McLean is the bard of a "generation lost in space" that reached its nova at Woodstock and underwent its symbolic death at Altamont. His "American Pie," recorded in 1971, is a haunting mosaic of cryptic allusions, carried by a catchy melody and the composer-singer's pleasant baritone voice and easy acoustical guitar plucking. It somehow touched a public nerve with its sense of lost promise and vague national malaise—"mom's apple pie gone sour," as Don Heckman put it in the New York *Times* (February 13, 1972)—and in 1972 it hit and long dominated the top of the charts. Before cutting *American Pie* McLean recorded *Tapestry,* and he recently came out with *Don McLean,* an LP that includes the song he thinks may be his best, "Dreidel." Reviewing the third album for *Stereo Review* (April 1973), Noel Coppage concluded, "'American Pie' was no fluke. Don McLean is a major writing and performing talent."

Don McLean's avowed aim is "to build a catalog of songs . . . about the human condition" by "honest transference" of his feelings as a person rooted in "a middle-class, white, commercial society which has a lot of diverse influences" so that "almost nothing comes first hand." The son of a salesman for Consolidated Edison, the New York power utility, and the great-great-grandson of a president of the Daughters of the American Revolution, Don McLean was born in New Rochelle, New York in 1945. At the time of his birth his mother was forty-two and his sister—who would become, in his words, also "very much like a mother" to him—was fifteen. "My father . . . died when I was fifteen," McLean told Edwin Miller of *Seventeen* (April 1972), "so I'm sort of an only child with two mothers." (Since striking it rich, McLean has moved his mother—who had given up her house in favor of a small apartment, for financial reasons—back into the old homestead in New Rochelle.)

"There wasn't any musical background in my family, but I could sing when I was a year old and have had a passion for sound ever since I was a little kid," McLean said in the interview with

DON MCLEAN

Miller. "I spent hours listening to records and the radio." His idol was Buddy Holly, who with his group, the Crickets, brought a bright new young sound out of the Southwest to the national ear with such hits as "Peggy Sue" (1958). The album *American Pie* is dedicated to Holly, and the death of the pioneering rock 'n' roller and his entire combo in a plane crash in February 1959 is memorialized in the first verse of the title song.

A sickly, asthmatic child, McLean during his long absences from school and play developed into a quietly rebellious loner who was determined not to "fall into line" with the other "kids who came up through that system," most of whom "are afraid . . . to strike out on their own and do what they really feel like doing." After graduating from Iona Prep, a Roman Catholic school connected with Iona College in New Rochelle, McLean attended Villanova University, also Catholic, for six months, and a couple of years later he took night courses at Iona College, sampling a wide variety of subjects, with the emphasis on philosophy and theology, because he viewed those final days in academe as a "crash" program. "I took all kinds of stuff I knew I would never be exposed to [again] as long as I lived because I planned to be in music for the rest of my life," he recalled in an interview with Bruce Pollock of *Rock* magazine (April 23, 1973). "I knew I was going to make a living at music for the simple reason that I couldn't stand to wear a suit or do a day job."

Between his departure from Villanova and his matriculation at Iona, McLean traveled widely with his guitar and banjo, looking for solitary gigs. He had played in schoolboy groups as a teenager but he didn't like "the problems of working with other musicians" or being "saddled with a lot of equipment." McLean was "mostly taken with the idea of mobility," as he told Don Heckman in the New York *Times* interview. "So almost inevitably I turned to the acoustical guitar, because I could allude to a lot of the musical things that I felt, and still remain very portable. That's the real reason why I never had a band or played electric music—because of the bother."

Hitchhiking much of the way, McLean traveled through upstate New York, up the New England countryside, out to the Midwest and down to Baltimore, playing in folk music clubs, schools, cafés—wherever he could find an audience. Greenwich Village, a common starting point for young folk and rock artists, was, from the beginning, never one of his favorite locales. "I guess out of hatred for New York City or out of timidity or lack of confidence I never headed for anyplace where there was a lot of competition," he told the *Rock* interviewer. "I just wanted my own little niche and I just wanted to be by myself." He did, however, play a couple of Greenwich Village coffee houses, and the remark of a waitress at the Bitter End, to the effect that he had nothing to say in his songs, made him realize that he had been writing ballads from a callow, narrow, "over-privileged" position. Out of his soul-searching there began to flow the songs that a friend of his has described as "a mixture of happy and sad and angry . . . real . . . and human," with "acid in the lyrics" and "no gimmickry" anywhere.

While studying at Iona College, in 1966, McLean began performing summers at the Café Lena in Saratoga Springs, New York. In 1968 Lena Spencer, owner of the café, was approached by someone from the New York State Council on the Arts who was looking for a musician-entertainer to travel the Hudson River Valley giving free concerts oriented around ecology and other community issues. McLean got the job. As the council-subsidized "Hudson River Troubadour," he performed in fifty-six towns along the Hudson River singing between forty and sixty songs a day.

Among those who heard McLean along the river was veteran folk singer Pete Seeger, who rated him "the finest singer and songwriter I have met since Bob Dylan." Seeger was then organizing the Hudson River Sloop Restoration, a project calculated to dramatize the need for pollution control. He asked McLean to join the crew of the sloop *Clearwater*, which was then being built in South Bristol, Maine. When the sloop was launched, in 1969, McLean was there to board her, along with Seeger, Ramblin' Jack Elliot, Len Chandler, and others. On the maiden voyage, from South Bristol to New York and on up the Hudson, they gave dockside concerts before 100,000 people in twenty-seven cities and towns, raising money to pay for the sloop and spreading the word about water pollution to those whose lives were most directly affected by it.

McLean appeared at folk and rock festivals on programs with Seeger, Arlo Guthrie, Janis Ian, and Tom Rush, among others, and on various occasions he played back-up guitar for Josh White, Lee Hayes (formerly of the Weavers), Brownie McGhee, and Sonny Terry. The more intimately he became acquainted with folk and rock music and musicians, he said in the *Rock* interview, the more he felt it "a shame" that "people like Doc Watson, Brownie McGhee, and Sonny Terry . . . a lot of musicians who are authentic and genuine . . . get almost no space at all in most major [music and pop-culture] magazines," while other, carefully packaged personalities are given "inordinate amounts of space relative to their talents."

His rage and sadness at the "dangerous trend among so-called rock and progressive taste-makers . . . for obviously mediocre nonsense" would ultimately find its creative outlet in "American Pie." In the meantime, after he had futilely knocked at the doors of a score of better known record companies, his first album, *Tapestry*, was released on the small, now defunct Mediarts label. Many of the songs on that LP were social-protest-oriented numbers with, as one observer of the record scene noted, an "agit-prop urgency" breaking through "an ominous lyrical beauty." It received little attention in early 1970, following its initial distribution. A year later United Artists Records reissued *Tapestry* and put McLean in touch with the Manhattan talent promotion agency called the Wartoke Concern. That agency, in the persons of Jane Friedman, Jeffi Powell, Pat Costello, and Rod Jacobsón, came into being with the Woodstock Music and Art Fair—the great hippie tribal gathering-rock festival held on a 600-acre farm in Bethel, New York in August 1969—and is now the third largest in the rock promotion business. Promoted by Wartoke, the reissue of *Tapestry* received excellent reviews and fairly good air play, but it drowned in the sea of other recordings released at the same time.

Meanwhile, for months, a refrain with a happy beat but melancholy words ("Bye, bye, Miss American pie. . . . This will be the day that I die") was pulsing in the back of McLean's mind. Early in 1971 he sat down and wrote five verses around the chorus, beginning with the one alluding to Buddy Holly and ending with verses apparently referring to the tragic Altamont (California) rock festival—a free open-air concert given by the Rolling Stones, the British rock group with the diabolic style, where flower-power ended in blood—and generally to the demolition of a generation's dream. In between are ambiguous allusions to rock 'n' roll heroes, heroines, and song titles, along with other aspects of pop culture as it evolved in the 1950's and 1960's. Every verse contains the line "The day the music died," set each time in a different context.

In May 1971, six months before the record was released, Wartoke and United Artists began promoting "American Pie" by word of mouth and by such tactics as leaking a tape to New York City rock station WPLJ-FM, which played the song incessantly on June 27, 1971, the day that Bill Graham closed his East Village rock theatre, the Fillmore East. "It was done so well," Jane Friedman told Dave Hamilton of *Newsday* (January 8, 1972), "that when Don came in to play the Bitter End even before the record was released everybody knew the words."

After the release of the album *American Pie* and the shorter single-disc version of the title song, both sold more than a million copies; "American Pie" was given incredible air play for months; and young fans, along with a surprising number of older people, packed such concert halls as Kennedy Center in Washington, D.C. and Carnegie Hall in New York City to hear and see the composer perform the song in person. One such auditor, singer Lori Lieberman, was reportedly inspired to create, in collaboration with composer Charles Fox and lyricist William Gimbel, the song "Killing Me Softly" ("Strumming my fate with his finger . . . , telling my whole life with his words . . . , he sang as if he knew me in all my dark despair"), later made popular by Roberta Flack.

While critics pointed out that the magic of "American Pie" lay in the mood induced by McLean's combination of complex metaphor with simple tune and disarming delivery, disc jockeys were so flooded with requests for *explication de texte* that some radio stations mailed out line-by-line exegeses to their listeners. As an artist who professes to "believe in magic," McLean was irked at the public's itch to analyze beyond immediate sensibility "until they've destroyed whatever magic they've found in the first place." Explaining that "American Pie" has less to do with the "stupid nostalgia thing that everyone tacked onto it" than with the theme that "commercialism is the death of inspiration," McLean recently said, "If only one person can relate to it on that level I'd be satisfied."

McLean was also concerned about the neglect of the rest of his work, from his early social-protest songs to his gentle, more typical ballads about love, loneliness, friends remembered, and the plight of young people at odds with a plastic civilization—compositions like "Remembrance," "Tomorrow," "Winterwood," "Crossroads," and "Vincent." The latter, on the flip side of "American Pie," is a bittersweet elegy about Vincent Van Gogh and his painting "Starry Night."

With his fatalistic philosophy ("I see life as an unknown . . . fall through a pinball-machine maze —chance on the brink of chance"), McLean was better prepared than most young people for coping with sudden success. Nevertheless, the overexposure of "American Pie" unnerved him. Don Heckman, the New York *Times* interviewer, who hadn't seen McLean in more than a year, noticed that "despite the material success (or perhaps because of it) there was a kind of intermittent melancholy in McLean" that he "hadn't noticed before," and McLean himself has confessed, in the *Rock* interview, "'American Pie' completely disrupted my entire value system."

But his musical integrity eventually came, as he says it always does, to his rescue. "If the music is coming from dead center, then your values simply rearrange themselves around that center." He tried "to show what the commercialization of my music did to me mentally and physically" in the album *Don McLean*, in which the featured song was "Dreidel" ("I feel like a spinning top or a dreidel"). On the same LP McLean's sense of humor came through in "Narcisissma" and "Bronco Bill's Lament" (about a singing cowboy whose voice is dubbed in). "On the Amazon" was a fine example of his use of words in a way similar to that in which a painter uses oils on canvas. "I'm interested in color and form and dimension," the composer-singer has said. "I think I relate my music much more to the artist Edward Hopper than to any musician I ever heard."

When Leonard Probst, a New York television interviewer, asked him which came first in his compositions, the words or the music, McLean answered, "They happen together. Things sort of digest inwardly and then they reach a point where it happens. I was never able to write poems and put music to them or write music and put words to it." In the *Times* interview he told Don Heckman that he just let "the subconscious gestate and come up with what it wants to." The resulting composition is, he hopes, "a room that you can walk into and feel–turn off the lights and you will become that room."

Now that he is "not poor anymore," McLean deliberately keeps himself "vulnerable" through his music, which is to him "a great emotional experience." What most gratifies him about his success is that it has given him "enough money to stay . . . forever" in his "sacred place" at Cold Spring-on-Hudson, a century-old gatehouse at the edge of a wooded estate where he lives with his wife, Carol. McLean jealously guards his and his wife's privacy, and personal information is not pried easily from him. Interviewers usually find him to be a difficult subject, wary, often brusque, and frank in saying that he does not "particularly like reporters," who "seem to go at things in a backward way, trying to understand things in terms of historical context rather than just the way they are." On stage, on the contrary, his manner is easy and amiable, and his sense of humor, which often turns on himself, comes through more directly. His presence at concerts is simple, without gimmicks, and he has, according to critics, an "unerring sense of the dramatic" and a knack for getting audiences to sing along with him.

Don McLean is short and, according to one interviewer, "stocky," and he has long brown hair. His typical wardrobe consists of blue jeans, woolen shirts, sweaters, and boots. In private life he wears rimless spectacles; in public he refuses to wear them and his nearsightedness causes him to squint in what Don Heckman in the *Times* called "a penetrating, almost eagle-visaged" way. Heckman described him as "looking almost scholarly boyish." Despite his work in such causes as ecology, McLean is not social-issue-oriented and categorizes himself as "basically . . . not a political person." He told David Sterritt of the *Christian Science Monitor* (March 6, 1972) that he rarely reads now and almost never watches television, preferring "day-to-day confrontations with other people, which are real, much more dramatic than these other things." According to Sterritt, McLean has refused to " 'play the game' of submitting to the psychic pressures of fame" and has the same circle of friends that he had before "American Pie." The musician enjoys being "close to nature" in his habitat by the Hudson. "I like natural things," he has said, "and I need the solitude of this valley to remind me that I'm still an individual."

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MARSHAK, ROBERT E(UGENE)

Oct. 11, 1916- Physicist; university president
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One of the nation's leading high-energy nuclear physicists is Robert E. Marshak, who has done his most important work in the theory of elementary particles, the subatomic particles that are the fundamental constituents of all matter. Marshak, who helped to develop the atomic bomb during World War II, has promoted international scientific cooperation and understanding throughout his career. He is a past president of the Federation of American Scientists and the founder of the Rochester Conferences on High Energy Physics, which since 1950 have brought together physicists from around the world. Marshak joined the faculty of the University of Rochester in 1939, and he was chairman of its department of physics and astronomy from 1950 to 1964 and Distinguished University Professor from 1964 to 1970. Since September 1970 he has been the president of the City College of New York.

One of the three children of Harry and Rose (Shapiro) Marshak, Robert Eugene Marshak was born in the borough of the Bronx in New York City on October 11, 1916. His parents had emigrated from Russia, and his father worked in New York's garment district as a cutter. Marshak attended P.S. 40 in the Bronx and then went on to James Monroe High School, from which he graduated at the age of fifteen as class valedictorian, captain of the school's championship mathematics team, and winner of three gold medals for scholarship, citizenship, and government.

Marshak attended City College for the spring term of 1932, but he transferred to Columbia University when offered a Pulitzer scholarship that paid $350 a year in addition to tuition. "That $350 meant a great deal to my family in those depression days," the physicist has recalled. After graduating with a B.A. degree from Columbia in 1936, Marshak did his graduate work at Cornell University in Ithaca, New York, where he was a President White Fellow. At Cornell he worked under the great German refugee physicist Hans A. Bethe, assisting him in his pioneering studies on the thermonuclear sources of stellar energy. For his Ph.D. thesis, which won him the A. Cressy Morrison prize of the New York Academy of Sciences in 1940, Marshak wrote on the constitution and energy sources of white dwarfs, a class of extremely dense stars. Marshak obtained his doctorate in physics from Cornell in 1939.

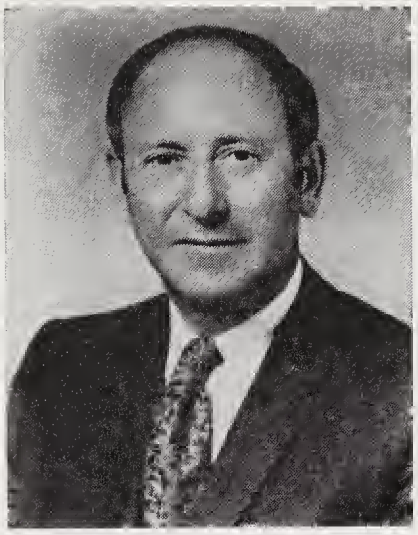
His long association with the University of Rochester began in 1939, when he joined its physics and astronomy department as a lecturer. In 1942 he began a four-year leave of absence from the university to work with associates on the atom bomb. His first assignment was at the Radiation Laboratory at the Massachusetts Institute of Technology, and in 1943 he was invited by the British government to work on the bomb project at the Montreal Atomic Energy Laboratory. Sent in 1944 to the Los Alamos Scientific Laboratory in New Mexico to work with J. Robert Oppenheimer as a deputy group leader in theoretical physics, he developed several important methods for solving problems in neutron diffusion and a new theory of shock waves that became known as the "Marshak wave."

Dr. Marshak, who was present at the first successful atomic bomb test at Alamogordo, New Mexico, on July 16, 1945 entertains no guilt feelings concerning his rôle in the development of the bomb. However, he has conceded, as quoted in *City College Alumnus* (June 1970), that "most of the scientists, including myself, did not expect that the bomb would be dropped directly on Japanese cities. We argued through memoranda and other approaches that there should first be a demonstration shot showing what a devastating weapon it was and that such a demonstration might persuade the Japanese to end the war."

His long leave of absence from the University of Rochester during World War II did not interfere with Marshak's academic advancement. In 1943, while on leave, he was promoted to assistant professor. When he returned to the department of physics and astronomy in 1946, he held the rank of associate professor. In 1949 he was promoted to the rank of full professor, and in 1950 he became Harris Professor and chairman of the department of physics and astronomy.

After the end of the war Marshak turned his attention to the newly developing study of mesons, or the elementary particles that unlike protons, neutrons, electrons, and photons, are highly unstable, existing only for a few hundred millionths of a second. The existence of the meson was hypothesized in 1935 by a Japanese scientist, Hideki Yukawa, who advanced the theory that it is the exchange of mesons between the protons and neutrons inside an atomic nucleus that gives rise to the nuclear force holding the nucleus together.

By the time that Marshak became interested in meson physics, a number of experiments had been performed with cosmic radiation that seemed to disprove the Yukawa theory. They seemed to indicate the existence of a different particle than the meson hypothesized by Yukawa. In 1947 Marshak proposed to rescue the Yukawa theory by hypothesizing a two-meson theory. Marshak theorized that there were not one but two kinds of mesons, the heavier one identified by Yukawa, and a lighter meson into which the Yukawa particle decays as cosmic radiation moves toward the earth. Soon after Marshak set forth his theory, it was confirmed by cosmic ray photographs that showed heavy mesons (now called pions) decaying into the lighter mesons (now called muons). Once they had acquired that knowledge of the main properties of the pion, Marshak and other scientists were able to extend the implications of the original Yukawa meson theory of nuclear force.



ROBERT E. MARSHAK

By the late 1950's, through the study of cosmic radiation and the conducting of experiments with high energy accelerators, or "atom smashers," scientists had identified some twenty-nine different kinds of unstable elementary particles. In 1957 Marshak and his student, the Indian scientist E. C. K. Sudarshan, introduced a universal law of force that would account for the decay of all such particles. The force that governs the decay of unstable particles is known as the weak force, and is, along with gravitation, electromagnetism, and nuclear force, one of the major forces known by physicists to govern the physical universe. Marshak and Sudarshan found a universal law of force by concentrating on one particular kind of weak interaction, known as the V-A (vector-axial vector) interaction. By introducing a new principle, called "chirality invariance," the two scientists were able to predict the V-A interaction and thus provide a universal law.

Since the end of World War II, throughout the most trying periods of the Cold War, Marshak has promoted peace and cooperation among scientists from both sides of the Iron Curtain. In 1947-48 he served as chairman of the Federation of American Scientists, a group of some 3,000 scientists, including a majority of the nation's atomic scientists. Dedicated to scientific freedom, the organization called for "world control of atomic energy under international law" in the years immediately following the war, when the atomic bomb was still an exclusive property of the United States. In 1950 he founded the annual Rochester Conference on High Energy Physics, the first attempt to achieve international dialogue among the world's leading physicists after World War II. To hold the first conference, Marshak had to obtain special clearance for many foreign scientists who would otherwise have been barred by the stringent security restrictions of the McCarthy era.

Taking part in a further easing of Cold War tensions, in 1956 Marshak joined a fourteen-member delegation of nuclear physicists who visited Moscow at the invitation of the Soviet government. The following year he became secretary of the Commission on High Energy Physics of the International Union of Pure and Applied Physics. In that post he arranged, over the next six years, the so-called "Rochester" conferences—by then formally known as the International Conferences on High Energy Physics—which rotated between the United States, Western Europe, and the Soviet Union. Marshak has also worked toward international scientific understanding as a consultant to the International Atomic Energy Agency on the establishment of the International Center for Theoretical Physics in Trieste (1961-63); as chairman of the National Academy of Sciences advisory committee for the Soviet Union and Eastern Europe (1963-66); and as head of delegations from the National Academy of Sciences to Poland (1964) and Yugoslavia (1965).

In the interest of training physicists around the world, Marshak was a visiting lecturer to the Tata Institute for Fundamental Research in Bombay (1953), the School for Theoretical Physics in Les Houches, France (1954), and the University of Tokyo (1965). The International School in Yalta (1965), the International School in Hercig Novi, Yugoslavia (1967), and Tel-Aviv University and Weizmann Institute in Israel (1967) are among the other institutions that have benefited from his instruction.

While on the faculty at the University of Rochester, where in 1964 he became Distinguished University Professor, Marshak taught at many universities in the United States. He was a visiting lecturer at Harvard (1940); the Massachusetts Institute of Technology (1942); Brookhaven (1947, 1948); Columbia (1950); and the University of Michigan (1952). He was Avco Visiting Professor at Cornell University (1959) and Buhl Visiting Professor at the Carnegie-Mellon University (1968).

Succeeding Buell G. Gallagher, who resigned in the spring of 1969 in the midst of prolonged student disorders, Marshak ended his long association with the University of Rochester to become the eighth president of the City College of New York in 1970. Installed in office in 1970, he has overseen the transition of the college to the controversial open admissions policy that went into effect in the fall of that year. Under open admissions, any graduate of New York City's public or parochial schools is eligible for admission to some program offered by the college. Of the open admission program, Marshak has said, "This is one of the most exciting academic ventures of our time but must be accompanied by quality standards for graduation if it is to have any meaning at all." He has also instituted a medical studies program at City for the training of minority group members who will eventually work in urban communities. The two year program will enable participants to enter affiliated medical colleges as third year students, thereby reducing the number of years of required study from eight to six.

Dr. Marshak is the author or coauthor of *Our Atomic World* (with E. C. Nelson and L. I. Schiff, Univ. of New Mexico Press, 1946); *Meson Physics* (McGraw-Hill, 1952); *Introduction to Elementary Particle Physics* (with E. C. G. Sudarshan, John Wiley & Sons, 1961); and *Theory of Weak Interactions in Particle Physics* (with Riazuddin and C. P. Ryan, John Wiley, 1969). In addition, he has edited *Perspectives in Modern Physics* (John Wiley, 1966) and *Advances in Particle Physics*, volumes 1 and 2 (with R. L. Cool, John Wiley, 1968; 1969).

Among his many honors, in 1948 Marshak was a member of the school of mathematics of the Institute for Advanced Study at Princeton. He is a fellow of the American Academy of Arts and Sciences and a member of the National Academy of Sciences. Marshak has been granted three Guggenheim fellowships, the latest in 1967-68, which he used for a lecture tour of France, Sweden, Yugoslavia, Italy, Israel, Pakistan, and Japan. In 1970 he was invited to be a Nobel guest lecturer in Sweden.

Robert Eugene Marshak married Ruth Florence Gup on April 18, 1943. They have two children, Rachel Ann, born in 1950, and Robert Stephen, born in 1955. For many years Mrs. Marshak taught remedial reading in Rochester. The physicist's family has often accompanied him on his overseas trips. The Marshaks also enjoy skiing together in the winter, usually in upstate New York. Robert Marshak is six feet two inches tall. Although he has been predictably described as "looking like a physicist" by journalists, his wife, when asked to describe him, chose a phrase alien to the stereotype of the scientist-professor. "He's lots of fun," she said.

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MARX, GROUCHO

Oct. 2, 1890- Comedian; author
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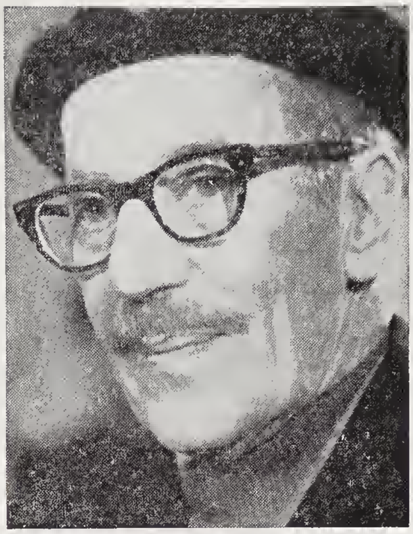
NOTE: This biography supersedes the article that appeared in *Current Biography* in 1948.

Once when the sardonic humorist Oscar Levant was asked to comment on Groucho Marx, he replied, "I wouldn't stoop that high." At the beginning of a career of over sixty-five years, Groucho Marx appeared in vaudeville with his brothers Harpo, Chico, Gummo, and Zeppo, playing almost every town in the country before reaching the Palace Theatre in New York City. From vaudeville, the brothers moved to Broadway and then to Hollywood and worldwide fame in now classic films like *The Cocoanuts, A Night at the Opera,* and *A Day at the Races.* Groucho acquired millions of radio and television fans with *You Bet Your Life,* a vehicle for his remarkable talent for brash ad-libbing. Although he was a grammar school dropout, his letters to both celebrities and obscure correspondents reveal a polished wit and easy command of the English language. Selections from his correspondence, now deposited with the Library of Congress, have been published in book form as *The Groucho Letters* (1967). Just as spontaneity characterized the mocking, slapstick antics of the Marx Brothers, the barbed humor of Groucho has depended greatly upon his offhand, rapid-fire delivery of irreverent wisecracks, satirical witticisms, and outrageous puns.

Julius Henry Marx, who may owe the name Groucho to his dour expression, was born in New York City on October 2, 1890, the third of five sons of Samuel and Minna Palmer (Schoenberg) Marx. (Many standard reference sources give the year of his birth as 1895; some, as 1891. The question about the date probably relates to the legendary character of much of the personal information about the Marx Brothers, who apparently themselves encouraged a confusion of facts.) The other Marx children, in order of their birth, were Leonard (Chico), Arthur (Harpo), Milton (Gummo), and Herbert (Zeppo). Their father immigrated to the United States from Alsace; their mother, from a small town in Germany. The two met on the Staten Island Ferry. Sam Marx, whom some called "Misfit Sam," was a tailor, but, as his nickname implies, he did not find his trade congenial. Consequently, the family, which lived in Yorkville, was never so financially secure as to be certain of the next month's rent. Minna (more often called Minnie) Marx's brother, Al Shean of the well-known vaudeville team of Gallagher and Shean, provided a striking contrast. The sight of Shean tossing a handful of nickels to the urchins gathered around the front stoop was an inspiration.

Groucho Marx wrote in his memoirs, *Groucho and Me* (Geis, 1959) that he originally wanted to be a physician, but apparently the realities of P.S. 86, from which he never graduated, and the glamor of Uncle Al made him change his mind. Minnie Marx reasoned, from the example of her brother, that show business was the road to success. Groucho had no objection, and when he read an ad offering $4 a week for a male singer in a vaudeville act, he climbed five flights of stairs to the roof of a tenement where he met Robin Larong, who engaged him as a member of the Larong Trio. The act was booked for two weeks in Colorado. Despite Larong's sanguine predictions, the tour went no farther than Cripple Creek, where Larong disappeared with Groucho's pay and the third member of the trio. Groucho's mother eventually sent him train fare to New York.


GROUCHO MARX

Determined to realize a profit on her investment, Minnie Marx organized The Three Nightingales with Groucho, Gummo, and a girl singer. In a matter of months, the girl was replaced by a boy tenor; Harpo joined the team; and the name was changed to The Four Nightingales. Minnie Marx relentlessly secured increasingly more profitable bookings for the act. In time, the composition of the Nightingales changed until it consisted solely of Marx Brothers—Chico, Harpo, Zeppo, and Groucho—and the transient nature of the adolescent male voice forced it to evolve into a loosely structured comedy act. The original impetus for the creation of the rough-house comedy that was to characterize their work was the loss of an audience in Texas to the antics of a mule resolutely destroying a cart outside the theatre. The brothers, in desperate competition, parodied their own act, retrieved the audience, and discovered their particular style. They followed that ad-lib performance with a parody of the then popular school-acts, "Fun in Hi Skule," which they performed for a teachers' convention in Denison, Texas. The road from Denison to the Palace Theatre in New York, citadel of big-time vaudeville, was a long and hard one, passing through dusty towns of tight-fisted theatre managers and third-rate hotels.

It was not until 1919 that the Marx Brothers scored their first big success, in an act called "Home Again." They tried it out in the vaudeville houses in Chicago, where the family was then based, and the review it received from Percy Hammond of the Chicago *Tribune* resulted in a booking at the Palace in New York. It played the Keith-Albee circuit in New York City for over a year. One night, Groucho Marx arrived at the theatre too late to paste on the mustache that was part of his costume and rushed on stage with black grease paint above his upper lip. Since the audience did not disapprove, he made the grease paint mustache part of his trademark until the brothers broke up their team thirty years later.

Many loudly applauded and financially rewarding vaudeville hits followed, including "On the Mezzanine." That act was so successful in New York that the brothers took it to London during the summer of 1922. The show was a decided flop at the Coliseum Theatre in London; undaunted, they revived the by then stale "Home Again," which was perfectly suited to the English music-hall audience and turned their near disaster into a trans-Atlantic triumph. The fine print, however, on their contract with Albee forbidding them to accept employment without his express permission had gone unobserved by the brothers. When Albee fined them and they refused to pay, the brothers were forever banished from the Keith-Albee circuit. They shrugged off Albee's avowed ill will, but within months they found it impossible to get work even in small towns.

As it turned out, their seeming bad luck was a blessing in disguise. Vaudeville had reached its terminal state and the brothers had by then developed their talents beyond the confines of that art. A small-time producer, Joseph M. Gaites, decided to build a musical around them and some leftover scenery. Groucho collaborated with Will Johnstone on the book for a show that opened at the Walnut Street Theater in Philadelphia under the cryptic title *I'll Say She Is*. It played to wildly enthusiastic audiences, but the brothers, once again gainfully employed, feared the New York critics and toured the country with the show for over a year. With virtually no other legitimate theatres left, they decided to brave the worst and opened at the Casino Theatre on May 19, 1924 in New York City. For Minnie Marx, the opening was a great occasion, and not even the misfortune of a broken leg incurred while being fitted for her opening-night dress could keep her away. Alexander Woollcott, czar of the Broadway critics, wrote a rave review; unable to convey the play's humor in words, Woollcott simply asked his readers to take its hilarity on faith from "one who, at its conclusion, had to be picked up out of the aisle and placed gently back in his seat."

The play was followed by *The Cocoanuts*, a satire on the Florida land boom, written for the brothers by George S. Kaufman, Morrie Ryskind, and Irving Berlin. After opening at New York's Lyric Theatre on December 8, 1925 and making a cross-country tour with *The Cocoanuts*, the Marx Brothers appeared in their third straight Broadway hit, *Animal Crackers*, which premièred on October 23, 1928 at the 44th Street Theatre. Groucho created one of his most famous characters, Captain Spaulding, the African explorer, for that comedy. Again, the book was by Kaufman and Ryskind, but it was the extraordinary characterizations of the brothers and Groucho's brilliant ad-libbing that made the work a success. The zany characters that would soon delight movie audiences the world over were now well established: Chico, the arch ethnic (usually Italian); Harpo, the bewigged cherubic dumb girl-chaser, dripping table silver from innumerable pockets; and Groucho, the charlatan of all trades who could talk himself out of anything. Most often, he was talking himself out of the original script of the play, and because of his incessant ad-libbing, it was in a constant state of flux. In fact, *Animal Crackers*, or any of the others for that matter, can scarcely be regarded as a single play: people came to as many as a dozen performances and never saw the same play twice. Alexander Woollcott told of watching *Animal Crackers* from the wings with George S. Kaufman; Kaufman motioned him to silence and after listening intently exclaimed: "I think I just heard one of the original lines."

The invention of sound pictures was a monumental boon for everyone but the silent-screen comic who looked funny but did not sound funny. Hollywood producers turned to Broadway in search of comics who both looked and sounded funny, just at the time that the Marx Brothers epitomized Broadway comedy. The first two films to star them—Groucho, Harpo, Chico and Zeppo—were screen adaptations of their Broadway hits *The Cocoanuts* (1929) and *Animal Crackers* (1930). Because they were still appearing on Broadway in the latter show, the films were shot at Paramount's Long Island studio.

Tired of the daily grind of Broadway, Groucho and his family moved in 1931 to Hollywood, where he and his brothers continued their screen work. For Paramount they performed in *Monkey Business* (1931), *Horsefeathers* (1932), and *Duck Soup* (1933). After *Duck Soup*, a failure both critically and commercially, Zeppo opened a theatrical agency, and the team from then on consisted of Groucho, Harpo and Chico. They reached full stride with *A Night at the Opera* (1935), which remains perhaps the most popular of the brothers' films. Produced by Irving Thalberg for MGM, with its sequel *A Day at the Races* (1937), it is the film of which Groucho Marx is proudest. Critical and popular approval made the gross of *A Night at the Opera* double that of *Duck Soup*. Other Marx Brothers screen hits included *Room Service* (RKO, 1938) and *A Night in Casablanca* (United Artists, 1946). The last film the brothers made was *Love Happy* (United Artists, 1949).

As early as 1932 the work of the Marx Brothers had been labeled surrealistic, and a review of *Horsefeathers* in a French journal analyzed the psychological foundations of the film. Groucho Marx has never failed to be amused at the insistence of critics and film students upon finding great subtlety of meaning and aesthetic intention in the comic masterpieces; he steadfastly denies that they were anything but entertainment. The antiestablishment character of the films, which turned a glaring satirical light on virtually every institution and sentiment is in part responsible for their enormous popularity among today's college students. Paul D. Zimmerman, coauthor, with Burt Goldblatt, of *The Marx Brothers at the Movies* (1968), pointed out, as quoted in *Newsday* (December 7, 1968), "At their best they were interlopers attacking the very basis of our lives from the outside. They were outsiders. They dealt in adversary comedy. They were disreputable, wild, running amuck, refusing to take authority seriously."

Among the important Marxian contributions to film comedy were Groucho's illogical chain of deductive reasoning and the visual pun. Gerald Mast in *A Short History of the Movies* (1971) wrote that the Marx Brothers films reveal the key elements of American sound comedy: "Comic physical types, suited to their comic personalities, suited to the physical-comic situation, suited to the verbal wit." Although critics and film historians generally agree that Groucho was the most creative comedian of the brothers, his solo attempts in films were invariably undistinguished. He appeared alone in *Copacabana* (United Artists, 1947), *Double Dynamite* (RKO, 1951), *Behave Yourself* (RKO, 1951), *A Girl in Every Port* (RKO, 1952), and *The Story of Mankind* (Warner Brothers, 1957), among others. In his most recent movie, *Skidoo* (Paramount, 1968), a lumbering, banal, slickly mounted production directed by Otto Preminger, Groucho Marx portrayed "God," the head of a large gangland syndicate.

In February 1934 Groucho Marx had ventured into radio with brother Chico in a program called *Flywheel, Shyster and Flywheel.* Although it quickly lost its sponsor, Groucho retained a soft spot for the medium and made frequent guest appearances on other entertainers' shows. Early in 1943 he persuaded the Pabst Blue Ribbon Brewery to produce a half-hour variety show on CBS with him as the star. It was fairly successful, but in March 1944 Groucho was replaced by Danny Kaye. In the spring of 1947 Marx was invited to do a five-minute spot with Bob Hope on that year's *Walgreen Show.* When he came before the microphone, however, he discarded the script and proceeded to ad-lib with Hope for almost a half-hour. Sitting backstage listening to the hilarious ad-libbing, most of which had to submit to the censor's shears, was John Guedel, who had originated *People Are Funny* and *House Party,* the shows that made a radio star of Art Linkletter.

Guedel met with Marx after the show and quickly diagnosed the flaw in his radio performances: he had always been tied down to a script and, obviously, he was better off without one. Guedel suggested that he try a unique quiz show format. The quiz, kept to a minimum, would be no more than an excuse for Groucho to interview the guests, affording him the opportunity to work without a script and do what he did best, ad-lib.

Radio audiences first laughed at *You Bet Your Life* on the ABC network in 1947. Its sponsor, the Elgin-American Compact Company, reportedly ran out of compacts to sell to Groucho Marx's admirers. The show later moved to CBS and in 1950 it was bought by NBC. During that year it made an easy transition from radio to television. All that was needed was a surprised-looking rubber duck that descended on a string at the utterance of the "secret word" and an attractive backdrop for the star. As on radio, the program remained prerecorded; neither the network nor Marx would chance a live program, the main attraction of which would have been a tongue often quicker than the censoring mind. Running for four years on radio and for eleven years on television, *You Bet Your Life* won radio's Peabody Award (1948), television's Emmy award (1951), and the *Motion Picture Daily* Annual TV Poll (1951-54). Other television shows in which Marx performed included NBC's presentations of *The Mikado* (1960), in the role of Koko, and *Merrily We Roll Along* (1961). He was also seen on the CBS-TV series *Tell It to Groucho* (1962).

An avid reader, Groucho Marx made his own contributions to the literary world in a play written with Norman Krasna, *Time for Elizabeth* (1948); the books *Beds* (Farrar, 1930), *Many Happy Returns; An Unofficial Guide to Your Income Tax Problems* (Simon and Schuster, 1942), *Memoirs of a Mangy Lover* (Geis, 1963); and also in many letters. His broad and varied interests are suggested by the range of his correspondents, who included Harry S. Truman, T. S. Eliot, James Thurber, and Fred Allen. In 1965 Groucho Marx agreed to donate his correspondence to the Library of Congress, and in 1967 Simon and Schuster published excerpts from the collection under the title *The Groucho Letters.* Except for those who felt that Groucho's wit needs the spoken word, reviewers on both sides of the Atlantic gave it favorable notices, the critic for the London *Observer* (November 26, 1967) predicting that sales should run to at least "several million." In November 1973 Darien House Inc. published *The Groucho Marx Scrapbook,* on which Marx collaborated with Richard J. Anobile.

After a decade of semiretirement, Groucho began to make one-night concert appearances. True to form, he tried out his solo act in small towns before bringing it to New York, accompanied by his young secretary, Erin Fleming, who came on stage for his act. The show, a pastiche of jokes, stories about himself and his brothers, and song classics such as "Lydia the Tattooed Lady," was joyously received. On May 6, 1972 over 3,000 people jammed Carnegie Hall for the two-hour performance and a larger number had to be turned away. A recording of the show was released by A & M Records later in the year. The laughter and applause that greeted his act, "An Evening with Groucho," from coast to coast reflected the revival of interest in the old Marx Brothers' films, as did the tribute paid to him at the Cannes Film Festival in mid-May 1972, when he was made a Commander of the French Order of Arts and Letters.

Groucho Marx has been married three times. The former Ruth Johnson was his first wife from February 4, 1920 to July 15, 1942. He married Catherine Marvis Gorcey on July 21, 1945; they were divorced on May 15, 1951. His third marriage, to the former Eden Hartford, a model, lasted from July 17, 1954 to December 3, 1969. He has three children, Arthur Marx and Miriam Marx from his first marriage and Melinda Marx from his second. Tennis is one of Groucho Marx's recreations, and he belongs to the Hillcrest Country Club. His home is in Beverly Hills. Arthur Marx is the author of a biography of his father, *Life with Groucho* (1954), and is co-author, with Robert Fisher, of a 1970 Broadway musical, *Minnie's Boys,* which depicted the early years of his father and uncles. At the end of his most recent book, *Son of Groucho* (1972), Arthur Marx reflected that if it has been all but impossible to emerge from Groucho's shadow, it was not his father's fault: "A giant's shadow often falls a great distance."

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MAY, ROLLO (REECE)

Apr. 21, 1909- Psychologist; writer
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Existentialist psychotherapy, of which Rollo May is perhaps the best-known and most eloquent practitioner, belongs among the more resourceful of several new humanistic approaches to the alleviation of today's mental illnesses. But for patients seeking an anodyne, it holds slight appeal. The many thousands of readers of the books in which May has popularized his "ethic of intention," such as *Love and Will* (1969) and *Power and Innocence* (1972), know that he confronts man with the imperative that within limitations he himself is responsible for the effects of his own acts. Self-realization makes man free to choose, and instead of relieving the anxiety of his patients and readers, May challenges them to acknowledge anxiety as a potentially constructive force. Written from extensive cultural as well as clinical experience, May's books owe much of their charm, grace, and wit to his adroit use of literary allusion and quotation.

"A Middle Western WASP," as he once called himself, Rollo Reece May was born in Ada, Ohio on April 21, 1909, the first son and the second of six children of Earl Tittle and Matie (Boughton) May. With his two brothers and three sisters, he grew up in a household guided by Victorian and Methodist convictions. It was his mother who chose to name him Rollo, after the hero of Jacob Abbott's long series of nineteenth-century "Little Rollo" character-building books. He hated in his boyhood what seemed his "sissy" name, but he has said that he found it quite attractive years later when in Europe he learned of a medieval Norman leader called Rollo the Conqueror.

When Rollo May was a child the family moved to Michigan. Although his father, a field secretary for the YMCA, was occasionally away from home, the boy developed a closer relationship with him than with his mother, who did not make him feel "acceptable." In an interview with Fern Marja Eckman for the New York *Post* (November 25, 1972), he pictured himself as a loner in childhood, unaware of being friendly and appealing. Athletically inclined, he especially enjoyed swimming.

While attending Michigan State College, May helped to start a magazine called *The Student,* which one day in an editorial charged the state legislature with using the college to conceal graft. Very shortly afterward he thought it advisable to transfer to another college. At Oberlin College he majored in English and obtained his B.A. degree in 1930. Because his minor subject had been Greek history and literature, he felt qualified to handle a position teaching English at the American College in Salonika, Greece, even though he did not speak modern Greek.

During two summer vacations of his three years in Greece, May visited Vienna to attend seminars conducted by the pioneering psychoanalyst Alfred Adler, who departed from Freudian "biological determinism" by viewing "the individual as a unique being whose style of life is formed by the interaction of his innate capacities and his social environment," as David Dempsey explained in an article on May in the New York *Times Magazine* (March 28, 1971). In Vienna, May also worked as secretary for the International School of Art and took painting lessons with Joseph Binder, supplementing his study of art in Poland and Greece.

Apparently challenged by problems posed in Adlerian theory, May returned to the United States in 1933 and enrolled in the Union Theological Seminary in New York, "to ask questions, ultimate questions about human beings—not to be a preacher," he has said, as quoted in *Time* (June 22, 1970). At the end of a year in New York he went home to Michigan because his parents had divorced and he felt obligated to look after his younger brother and sisters. From 1934 to 1936 he was employed as counselor to male students at Michigan State College. Then reentering the Union Theological Seminary, he studied under Paul Tillich to earn his Bachelor of Divinity degree *cum laude* in 1938.

During the years of his preoccupation with theology May published two books, *The Art of*

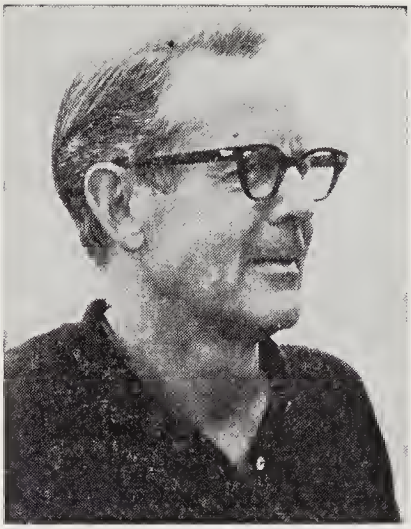
Counseling; How to Gain and Give Mental Health (Cokesbury, 1939) and *Springs of Creative Living; A Study of Human Nature and God* (Abingdon-Cokesbury, 1941). He began his ministry in a Congregational parish in Verona, New Jersey, where after two discouraging years he seems to have concluded that he could deal more ably as a psychologist than as a minister with the problems besetting his parishioners. He therefore enrolled in Columbia University to prepare for work in clinical psychology.

In his early thirties Rollo May contracted tuberculosis. The crises of the following decade, when he faced at times a fifty-fifty chance of survival, reinforced the underlying principles of his existentialist therapy, ideas whose development he had followed from Kierkegaard to Nietzsche to Camus to Tillich. "I learned quickly to tune in on my being, my existence in the *now*," he has recalled. ". . . It was a valuable experience to face death, for in the experience I learned to face life." In 1942 he entered a sanitarium at Saranac Lake in upstate New York, where he remained under treatment for eighteen months. At Saranac he became aware that he himself had to determine whether he lived or died, that his recovery depended not so much upon medical care as upon his own struggle against death.

Although not fully recovered, after leaving the Saranac sanitarium May worked as a student counselor at New York City College in Manhattan in 1943-44 and also resumed study at Columbia University, which awarded him the Ph.D. degree in clinical psychology in 1949. His doctoral dissertation, *The Meaning of Anxiety* (Ronald, 1950), as he explained in the preface, examined "the theories of anxiety offered by modern explorers in different areas of our culture, to discover the common elements in these theories and to formulate these concepts so that we shall have some common ground for further inquiry."

In his book May distinguished between anxiety in its severe, or neurotic, form and the prevailing state of mind in the so-called Age of Anxiety. Relating widely shared free-floating anxiety to cultural upheaval and disintegration, he regarded man's feeling of insecurity as a normal response to his moral sense of social responsibility, to the risk involved in confronting problems of peril. Not at all an unqualified curse, anxiety had motivated May in his battle with tuberculosis. It could be viewed as the necessary price that man pays for individual and social development.

Shortly before completing his graduate work at Columbia, in 1948 May had joined the faculty of the William Alanson White Institute of Psychiatry, Psychoanalysis and Psychology in New York, of which about a decade later he became training and supervisory analyst. In a letter to the editor of the New York *Times Magazine* (April 18, 1971) he described his association with that educational organization as his "chief professional tie." He went on to say, "I prize the openmindedness of this institute which, built on the discoveries of Freud and formed through the concepts of Harry Stack Sullivan, crosses the boundaries of narrow professionalism, and is broad enough to encompass humanistic and existential psychotherapy along with the stricter forms of psychoanalysis." May has also been associated, since 1957, with New York University as adjunct professor of clinical psychology.


ROLLO MAY

The Meaning of Anxiety, though addressed primarily to specialists, had been widely read also by laymen. In *Man's Search for Himself* (Norton, 1952), May offered the emotionally troubled layman not a self-help book promising easy cure, but an opportunity to gain some grasp of "his own problems of personal integration," as the author wrote in his preface. He followed to some extent the self-examination approach of Karen Horney and the humanistic outlook of Erich Fromm, one of three psychologists who had guided him through his own psychoanalysis. Of probably greater value, however, were the many instances of experience that May quarried from his private practice in psychotherapy to provide fresh understanding of the causes of the sense of emptiness, loneliness, and boredom that distressed his patients.

"The anxiety prevalent in our day and the succession of economic and political catastrophes our world has been going through *are both symptoms of the same underlying cause*, namely the traumatic changes occurring in Western society," May argued in *Man's Search for Himself*. His objective was to help man withstand his dilemma in a culture of dispersed and decimated values and vanished myths by assuring him of his capacity to strengthen his consciousness of himself, to shift his motivational force to his inner resources away from a compulsive regard for the expectations and approval of other persons. "Adjustment," if it precludes self-realization, is not the goal. For May, man's inner resources are tied to enduring qualities of honesty, integrity, responsibility, courage, and love in his relationship with others.

In *Psychology and the Human Dilemma* (Nostrand, 1966) and *Love and Will* (Norton, 1969), as in *Man's Search for Himself*, May attributed personality afflictions, such as a sense of futility and powerlessness, in a large part to social conditioning. But just because man's psychological makeup is becoming increasingly shaped by a disordered world, May pointed out, he must be made aware of his self-responsibility, his own capacity to direct his life consciously, and to act from choice, not compulsion. Reviewing the best-selling *Love and Will* for *Book World* (October 12, 1969), Anthony Storr observed, "Orthodox psychoanalysis has always been vulnerable on the grounds that it treats human behavior as entirely determined, yet has as its therapeutic goal an increase in the patient's capacity to direct his own conduct. It is time that the will was assigned a more important place in psychotherapy, and Dr. May goes some way toward redressing the balance."

A recurring theme in the work of May as an existentialist psychologist is that the awareness of death—the nonexistence of Kierkegaard and the nothingness of Sartre—is both a source of his anxiety and an indispensable aspect of the exercise of his will. The idea that life and death are complementary, an awareness unique to man, is one of many proposals of *Love and Will*, which sees human existence as a course of risk in which love and death are related, and love and will have care in common—care, commitment, intentionality. The opposite of love is not hate, but apathy, which is the opposite of care. And apathy, paradoxically, is only a step away from violence.

As its subtitle indicates, the nature and cause of violence is the primary target of investigation in May's next book, *Power and Innocence; A Search for the Sources of Violence* (Norton, 1972). In contending that violence arises not out of too much power, but out of a lack of power, May pointed out that violent acts in contemporary society are performed by persons needing to establish their self-respect or to show that they too are important. Two of the author's key concepts are "Powerlessness corrupts" and "Violence and communication are mutually exclusive." The need that may result in violence is constructive when it finds its fulfillment in responsible self-affirmation, May maintained, just as in *Love and Will* he had asserted that "the daimonic" can be a creative rather than a destructive force, but must first be recognized as a part of being human, and not repressed.

Again May recalled the lessons learned from his bout with tuberculosis. "As a young man, I held innocence in high esteem," he wrote in *Power and Innocence*. "I disliked power, both in theory and practice, and abhorred violence." He became aware in time that his disease had been taking advantage of his lack of self-assertion. Later he recognized his passivity, or innocence, as a failure to acknowledge power and to exercise it reasonably. One of the questions that May asked in his book concerns the causal connection between innocence and violence: "Does innocence invite its own murder?" He cited Melville's Billy Budd, an important symbolic figure for May, whom he saw as bringing on his own death by his refusal to acknowledge evil. May's question is made explicit in William Hamilton's review for *Christian Century* (December 20, 1972): "At the bottom of this wise, humane and admirable book rest two quite terrifying questions: Is America possible? Is Christianity possible?"

One of May's more technical books, written in collaboration with Leopold Caligor, is *Dreams and Symbols; Man's Unconscious Language* (Basic Books, 1969), a detailed treatise on dream analysis and interpretation in therapy. With other specialists he edited *Existence: A New Dimension in Psychiatry and Psychology* (Basic Books, 1958), in which he explained that the approach of the existential analytic movement was to understand mental illness "not as deviations from the conceptual yardstick of this or that psychiatrist or psychologist who happens to be observing, but as deviations in the structure of the particular patient's existence, the disruption of his condition humane." May edited and wrote the introduction to a collection of scholarly essays titled *Symbolism in Religion and Literature* (Braziller, 1959).

Among Rollo May's eclectic sources of knowledge, insight, and illustration, in addition to other therapists and his patients, are students with whom he has discussed themes of his lectures and seminars. He has, for example, acknowledged indebtedness to students and faculty members at Mills College, where he lectured on some of the ideas later presented in *Man's Search for Himself*, and to students at Yale University, where he conducted a seminar on topics developed in *Power and Innocence*. He has also lectured at Cornell, Princeton, and other universities.

May's books abound in references to mythology, especially Greek, and quotations from ancient and modern philosophers, historians, playwrights, poets, and novelists. The range of the reading that enriches and illuminates his own writing encompasses Hannah Arendt, David Riesman, Kenneth Clark, Herman Hesse, Goethe, Dostoevsky, Gide, Blake, Emily Dickinson, Auden, Arthur Miller, and countless other authors. Applicable to all of May's nontechnical books is the comment of Sally Poundstone (*Library Journal*, August 1969) that *Love and Will* was "based on the author's close reading of those classics which were once part of the common background of the educated Western reader." May's immersion in Western humanism was evident in *Paulus*, his reverential testament to his friendship with the late Protestant theologian Paul Tillich, which was published by Harper & Row in 1973.

In 1955 May won the award for distinguished contribution to the profession and science of psychology of the New York Society of Clinical Psychology. *Love and Will* earned him Phi Beta Kappa's Ralph Waldo Emerson Award for humane scholarship in December 1970. He is a fellow of Bradford College of Yale University, of the American Psychological Association, and of the National Council on Religion in Higher Education. He also serves as a trustee of the American Foundation of Mental Hygiene and a member of the board of directors of the Manhattan Society for Mental Health and the Foundation for Arts, Religion and Culture. He is a member and past president of the New York State Psychological Association.

Rollo May and his first wife, Florence DeFrees May, who were married on June 5, 1938, are the parents of Robert Rollo May, a psychologist, and twin daughters, Allegra Anne May, a film maker, and Carolyn Jane (Mrs. Sigmund Abeles), a painter. The marriage ended in divorce in 1969, and on July 8, 1971 May married Ingrid Scholl, a secretary whom he met when both were visiting Hawaii. In her article on May for the New York *Post,* Fern Marja Eckman wrote, "Lean, bespectacled, with brown eyes and longish, graying hair, he is professional in manner, almost theatrically good-looking and refreshingly free of any tendency to cast himself in a mystic role." The enjoyment of art is among the favorite recreations of May, who has continued to paint, mostly in watercolor. He spends some summer months on his fifty-acre farm in Holderness, New Hampshire, working on his books and tending his birch trees.

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MEDVEDEV, ZHORES A(LEKSANDROVICH)

(med-vād'yef zhô'res)

Nov. 14, 1925- Soviet biologist; social critic; author

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The world-renowned biologist Zhores A. Medvedev is one of a number of Soviet intellectuals who, although loyal to their country and to the Communist party, have been subjected to harassment by the authorities because of their criticisms of the Soviet establishment. A leading authority on biochemistry, gerontology, and molecular evolution, Medvedev has more than 100 scientific papers and several books to his credit. Since the early 1960's, he has been in disfavor with Soviet authorities because of his opposition to the genetic doctrine of T. D. Lysenko and because of his efforts to bring about freer communications between Soviet scientists and their colleagues abroad. In the spring of 1970 he was taken to a psychiatric hospital and held there, apparently for political reasons, for nineteen days. Although he was permitted in late 1972 to go to England for a year to work on the biochemistry of proteins in relation to the process of human aging, a few months later his passport was taken away by the Soviet Embassy in London, and he was deprived of his citizenship. Barring a reversal of that decision, Medvedev will thus be a man without a country, and the Soviet Union will have lost one of its most distinguished scientists.

ZHORES A. MEDVEDEV

Zhores Aleksandrovich Medvedev and his identical twin brother, Roy, were born on November 14, 1925 in Tbilisi, the capital of Soviet Georgia, where Joseph Stalin was educated. His father, Aleksandr Romanovich Medvedev, was descended from craftsmen and tradesmen in Astrakhan on the Caspian Sea. A Red Army veteran and a Marxist philosopher, he taught at Leningrad University and at the Tolmachev Military-Political Academy. During the Stalinist repressions of the 1930's he was arrested, and in 1938 he died in imprisonment. Medvedev's mother, a cellist, came from a Jewish professional family in Tbilisi. As was customary in the early years of Bolshevik rule, the father gave his two sons invented first names appropriate to the revolutionary era. Zhores derived his name from *reis*, a Russian word meaning "route," and adopted its present form because he liked its sound. (Some friends have erroneously suggested that he was named after the French Socialist Jean Jaurès.) The name Roy came from *roi*, a form of the Russian version of the verb "to dig."

Growing up in Leningrad, Zhores Medvedev became attracted to biology, while his brother, whose interests centered on philosophy, became an educator and historian. In 1950 Zhores graduated from the faculty of agrochemistry of the Timiriasev Academy of Agricultural Sciences in Moscow, and in the same year he obtained his master of biological science degree from the Institute of Plant Physiology at the U.S.S.R. Academy of Sciences. He went on to earn a senior scientist degree in biochemistry from the Timiriasev Academy in 1954.

Between 1951 and 1962 Zhores Medvedev served first as scientist, then as senior scientist in the department of agrochemistry and biochemistry of the Timiriasev Academy. During that period he acquired an international reputation for his innovative scientific work on the physiology and biochemistry of genetics, the biosynthesis of proteins, and, in gerontology, the physiology of the aging process. Basic to his work was his acceptance of the classical gene theory of inheritance that had been developed by Gregor Johann Mendel in the nineteenth century and that has since been accepted by most reputable biologists throughout the world.

In Medvedev's view, Soviet agriculture had fallen far behind much of that of the rest of the world because of the theories of Trofim Denisovich Lysenko, a scientific favorite of Joseph Stalin. Lysenko accepted the pre-Darwinian doctrine of Jean Baptiste Lamarck, which held that acquired characteristics could be inherited. For example, after many generations of neck-stretching to reach leaves of tall trees an antelope evolved into a giraffe. Lysenko spent many futile years trying to produce improved strains of wheat by changing its environment. His failure to do so did not change Stalin's obsessive belief that the model "Communist man" could be developed through proper control of the environment, and Lysenko remained a state favorite.

Even after Stalin's death in 1953 and Nikita S. Khrushchev's ascendancy to power, Lysenko's influence did not wane. Consequently, Zhores Medvedev, still loyal to his country and party but distressed by what he considered the imprisonment of science by political dogma, decided to undertake the risky enterprise of systematically refuting Lysenko. In 1961 he began to work on a history of the period, starting in 1929, during which Lysenko's doctrines held sway over Soviet genetics and agricultural policy. He hoped that with the discrediting of the Lysenko doctrine, Soviet biology could regain its productiveness and world reputation. Medvedev boldly charged Lysenko with distorting fact for political advantage, and asserted that the "demagoguery and intimidation" to which he subjected Soviet science had brought about "scientific bankruptcy."

Although Medvedev knew his work on Lysenko would not be published in the Soviet Union as long as Khrushchev remained in power, he made it available to scientists and other intellectuals by means of an underground method of communication known as *samizdat,* involving the hand-to-hand circulation of typewritten manuscripts. In 1963 Medvedev became associated with the physicist Andrei D. Sakharov and other scientists in publicly attacking Lysenko's doctrines. An article criticizing Lysenko, published that year by Medvedev and V. Kirpichniov in the Soviet monthly *Neva,* brought a sharp rebuttal from Mikhail A. Olshansky, the president of the Soviet Agricultural Academy.

Within a week after Khrushchev's fall from power, in October 1964, the new Kremlin leaders ordered the official Soviet press to publish the details of the classical genetic theory. Although that would have seemed an appropriate time for Medvedev to submit his Lysenko manuscript for official approval, something in the prevailing political climate deterred him, and when he finally did so in 1967, he failed to obtain permission to publish it. Revised to bring the narrative up to 1966, the manuscript remained in *samizdat* until 1969, when a copy of it found its way to the West. Translated into English by I. M. Lerner, Medvedev's work was published under the title *The Rise and Fall of T. D. Lysenko* (Columbia Univ. Press, 1969). It was widely and favorably reviewed, and it attracted international attention, not only among scientists, but also among political observers.

Meanwhile, Medvedev had left the Timiriasev Academy in 1963 to accept an appointment as head of the laboratory of molecular radiobiology at the Institute of Medical Radiology of the Academy of Medical Sciences at Obninsk. By the end of 1966 he had published some ninety scientific papers. His book *Protein Biosynthesis and Problems of Heredity, Development, and Aging,* published in the original Russian in Moscow in 1963, had been translated into English and published in Edinburgh in 1966 by Oliver & Boyd. As a result of his growing international reputation, Zhores Medvedev received an increasing number of invitations to take part in international scientific meetings. In April 1960 he was invited to the fifth international congress of gerontologists in San Francisco. After a long series of exasperating official delays he was denied permission to leave the U.S.S.R. and was instructed to write a fabricated excuse for not attending. His attempts to accept subsequent invitations—to attend a congress of gerontologists in Vienna and to work for a year in the United States—were equally frustrated. He was especially disappointed in being denied permission to travel to Sheffield, England, where he had been invited to present a lecture sponsored by the Ciba Foundation on international cooperation in medical and chemical research in September 1966. Not only did he lose the honor of delivering his lecture in person, but on the day that he was scheduled to give it, he had to take a twenty-five-kilometer bus ride to a state farm to begin his annual stint of digging and sorting potatoes.

The roadblocks to freedom of communication that the authorities placed in the way of Soviet intellectuals led Medvedev to write two papers on the subject that were circulated in *samizdat* in the Soviet Union. The first, "The International Cooperation of Scientists and Foreign Borders," attacks official restrictions placed by Soviet authorities on scientists seeking contact with colleagues in other countries and outlines Medvedev's own frustrations in his efforts to obtain permission to travel abroad. In the second, titled "Black Cabinet" (after a secret censorship unit under Catherine the Great), Medvedev describes the workings of Soviet mail censorship and tells how his own mail had been closely censored over the years. The manuscripts, which found their way to the West, formed the basis of the book *The Medvedev Papers.* Consisting of two parts entitled "Fruitful Meetings Between Scientists of the World" and "Secrecy of Correspondence Is Guaranteed by Law," it was published in London, in the original Russian by Macmillan in 1970, and in English translation by St. Martin's Press in 1971. Writing in the *Saturday Review* (November 20, 1971), Susan Jacoby ranked the book among "the most important nonfiction works to come out of the U.S.S.R. since Stalin's death."

Because Medvedev refused to confine his writings to pure science, the Soviet authorities secured his dismissal from his post at the Institute of Medical Radiology at Obninsk in 1969, without attracting much attention, except among liberal intellectuals. Meanwhile, his book *Molecular-Genetic Mechanisms of Development* had been published in Moscow in the original Russian in 1968. It was issued in English by Plenum Press in 1970.

On the evening of May 29, 1970 a hospital minibus stopped in front of Zhores Medvedev's home in Obninsk, and three policemen and two psychiatrists forced their way in. After a protracted mock-interview Medvedev was taken to a psychiatric hospital in Kaluga. There, after extended interviews by psychiatrists, he was pronounced ill with "incipient schizophrenia" accompanied by "paranoid delusions of reforming society," involving a "need to combine scientific work in his field with publicist activities; an overestimation of his own personality, . . . a lack of sense of reality, [and] poor adaptation to the social environment."

Informed of his brother's confinement, Roy Medvedev immediately organized a protest group of twenty prominent scientists, including Andrei D. Sakharov and Igor Tamm. In a letter addressed to the Ministry of Health, the group declared: "the psychiatric health of Z. A. Medvedev has never been in doubt, . . . [but] not one honest and principled scientist will be sure of his own security if similar grounds can bring about his own repression in the form of confinement in a psychiatric hospital. . . ."

The protest turned out to be effective, and on June 17, 1970 Zhores Medvedev was released from the Kaluga asylum after nineteen days of confinement. The release was, however, conditioned on a diagnosis that could provide grounds for him to be forced into an institution again at any future time. Roy Medvedev therefore discussed his brother's case with a top official of the KGB—the Soviet secret police—in Moscow, and it was agreed that the matter would be considered closed if Zhores received no further harassment from the Communist party, the KGB, or the health authorities. When Zhores Medvedev was again summoned for questioning, however, the brothers concluded that the authorities had broken the bargain, and they felt free to publicize what they considered an affront to freedom and dignity.

To call public attention to Zhores Medvedev's recent ordeal—and to the plight of an estimated 250 Soviet citizens who were allegedly being held in mental institutions for political reasons—the brothers decided to write a detailed history of Zhores' incarceration and Roy's efforts to obtain his release. In a brilliantly conceived series of chapters written in tandem by the two brothers, they describe the indignities suffered by Zhores Medvedev from day to day and the strenuous efforts that his brother undertook in his behalf. Again the manuscript found its way into the West, and it was published in Russian by Macmillan in London in September 1971. An English translation, entitled *A Question of Madness*, and released by Alfred A. Knopf in New York in December 1971, was sympathetically received in the English-speaking world.

Zhores Medvedev was permitted to resume professional work in October 1970, this time as a senior scientist with the laboratory of proteins at the All-Union Scientific Research Institute of Physiology and Biochemistry of Agricultural Animals in the city of Borovsk. The assignment seems to have been something of a demotion. According to Thomas H. Jukes, writing in the *National Review* (February 2, 1973), his new place of employment was "an obscure agricultural laboratory," where the main scientific work concerned the effects of pig feeds on the quality of pork.

Offered the opportunity to work for a year with Dr. Robin Holliday, head of the division of genetics at London's National Institute of Health at Mill Hill, he again sought permission to leave the U.S.S.R. This time, surprisingly, he succeeded. By December 1972, he and his wife and younger son had Soviet exit visas. With Dr. Holliday, Medvedev worked intensively on the biochemistry of human aging, and made every effort to maintain—in his own words—"a low profile" for his libertarian views.

In November 1972, before he arrived in London, Medvedev had completed a book about the persecution by Soviet authorities of his friend the Nobel Prize-winning novelist Aleksandr I. Solzhenitsyn, entitled "Ten Years After 'One Day in the Life of Ivan Denisovich.'" To avoid undue attention, he planned to keep the manuscript unpublished until his year in England was over and he had returned to the Soviet Union. After he arrived in England, however, he learned that the Soviet Union planned to join the International Copyright Convention in 1973, and he decided to get his manuscript into print, fearing that Soviet authorities might use the copyright law to suppress his work. An edition of *Ten Years After* was published in the United States by Knopf in December 1973.

On August 6, 1973 the Soviet Embassy in London informed Medvedev that his request to attend a scientific meeting in California would be approved if he came the next day with his passport. When he did so, the officials seized his passport and informed him that he had been stripped of his Soviet citizenship. "The decision was taken because of a body of actions, his attitude and character and his attitude toward the Soviet Union as expressed in his actions," an embassy spokesman said. "Such actions were not necessarily taken since he came to England." In response to a telephone inquiry from a New York *Times* correspondent on the evening of August 8, 1973, Medvedev said that he was surprised and that he planned to appeal the decision.

Among the honors that Medvedev has received is an award from the Moscow Naturalist Society (1955) and the Mendel medal from the Mendel Museum in Brno, Czechoslovakia (1969). In addition to his memberships in the All-Union Biochemical Society, the Moscow Naturalist Society, and the Genetic Society of the U.S.S.R., Medvedev also belongs to the American Gerontological Society and the American Society for Cell Biology. He has served on the editorial boards of scientific journals published in West Germany, Switzerland, and Denmark.

As of the fall of 1973, Zhores A. Medvedev was residing in England with his wife Rita and his younger son, Dima. His older son, Aleksandr, remained in the Soviet Union, in a prison camp, where he had been confined a few years earlier as a result of a teen-age brawl. Professor Thomas H. Jukes described Medvedev in the *National Review* as "maddeningly normal" and as a "confirmed postage-stamp freak" and a "loyal Leninist," who "would be president of the P.T.A." if he were living in the United States. As Jukes pointed out, history has proved Medvedev right, in view of the recent Soviet grain shortage necessitating the 1972 purchase of American wheat that seems to have resulted directly from the Lysenko policies that Medvedev attacked in the 1960's. Medvedev's varied interests and activities have led one friend to refer to him as a "one-man institution."

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MENUHIN, YEHUDI (men'ū-ən yə-ho͞o'dē)

Apr. 22, 1916- Musician
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1941.

Forty-six years have passed since eleven-year-old Yehudi Menuhin electrified a Carnegie Hall audience with his performance of Beethoven's Violin Concerto, but unlike many child prodigies grown up, he has developed into a brilliant musician, among the finest of the century. His career, however, has been one of ups and downs, of repeated struggle with artistic problems. Although his playing is not always technically flawless, he has attracted and held millions of admirers throughout the world by his lyricism, subtlety of tone, and what several critics have called "a nobility of conception." If his musicianship generally overshadows showmanship, his strong personality and intensity of feeling unfailingly distinguish his performance as both violinist and conductor. Menuhin is the artistic director of musical festivals in England and Switzerland, the founder of a music school for gifted children, and the articulate champion of liberal and humanistic endeavors in many countries.

The oldest child and only son of Moshe and Marutha (Sher) Menuhin, both natives of Russia, Yehudi Menuhin was born in New York City on April 22, 1916. His father, who had been reared in Palestine, was a teacher of Hebrew in New York. About nine months after Yehudi's birth, the family moved to San Francisco, where Moshe Menuhin eventually became superintendent of the Jewish Education Society. Two daughters, Hephzibah and Yaltah, were born to the Menuhins in California. Unable to afford a babysitter, his music-loving mother and father customarily took infant Yehudi to concerts with them. His "absorbed" silence on those occasions prompted them to give him a toy violin when he was three years old. It is said that he was so disappointed and angered by the quality of the sound that his parents replaced the toy with a genuine violin.

At the age of five Yehudi Menuhin took violin lessons with Sigmund Anker, who specialized in teaching child prodigies, and at the age of seven he began studying with Louis Persinger, concertmaster of the San Francisco Symphony Orchestra and leader of the Persinger String Quartet. It was with the San Francisco orchestra, under the baton of Alfred Hertz, that Menuhin soon afterward in 1923 gave his first public performance as a soloist, playing Lalo's *Symphonie Espagnole*. In January 1926 he made his New York debut at the Manhattan Opera House.

Except for his music lessons and performances, Yehudi Menuhin's early life was one of "enclosedness," to use his term. In characteristic family solidarity the parents preferred to educate their children at home, where disciplinary and idealistic values prevailed, rather than send them to public school. Yehudi, along with his sisters, was taught mathematics, history, and Hebrew by his father and French, German, Italian, and Spanish by his mother. He rounded out his education in later years through private study with various teachers.

In 1924 Yehudi Menuhin's extraordinary talent was brought to the notice of Sidney Ehrman, a San Francisco lawyer and philanthropist who offered to underwrite the family's expenses for an indefinite period. His generosity enabled them to travel to Europe in 1926. There, in Paris, the young violinist sought out and became the student of Georges Enesco, the Rumanian violinist, composer, and conductor whom he had once heard play in San Francisco. Menuhin also had some instruction from the German violinist Adolf Busch before making his Paris debut in 1927 with the Lamoureux Orchestra, under the direction of Paul Paray, when he delighted his audience with three major violin concertos.

Shortly after his triumph in Paris, Menuhin, having returned to the United States with his family, made his historic appearance of November 25, 1927 with the New York Symphony, under Fritz Busch. "It seems ridiculous to say that he showed a mature conception of Beethoven's concerto, but that is the fact," Olin Downes of the New York *Times* wrote in a review in which he also asserted, "When the bow touched the strings it was evident that an exceptional musical intelligence and sensibility were behind the performance." When Menuhin followed that dazzling achievement with a solo recital at Carnegie Hall a few weeks later, a police detail was called out to keep the overflowing crowd under control. Agreeing to an agent's proposal of an American tour, Moshe Menuhin insisted upon a policy that limited his son's appearances to fifteen to twenty a year at the most prestigious houses.

On repeated visits to Europe during the next few years Menuhin, while studying intermittently with Enesco, captivated audiences in city after city as he performed with some of the world's greatest conductors. On April 12, 1929, with Bruno Walter conducting the Berlin Philharmonic, he played concertos by Bach, Beethoven, and Brahms. That memorable program was repeated in Dresden and Paris. For his London debut, on November 4, 1929, he played the Brahms Concerto with the London Symphony in Queen's Hall. Yehudi and his sister Hephzibah, an excellent pianist, began giving violin and piano recitals and with their first recordings, in 1932, won the national Prix du Disque in France. During 1934 they performed in New York's Town Hall, Paris' Salle Pleyel, and London's Queen's Hall. Also in 1934 Menuhin set out on his first around-the-world concert tour, in which he fulfilled 110 engagements in sixty-three cities of thirteen countries, including Australia and New Zealand.

At the completion of his tour in 1935 nineteen-year-old Yehudi Menuhin, having lived up to all the promises of his sensational boyhood debut, faced the transition from adolescence to adulthood and the question of whether he could sustain his career at so high a peak of popularity and artistic achievement. He withdrew to his family's estate in the hills near Los Gatos, California for a two-year period of rest, reflection, and self-examination. Although an exceedingly gifted violinist, Menuhin was untutored in the technical basics of violin playing that most students learn first. He played instinctively, without expert knowledge of the fundamentals of fingering, for example, but feeling the rightness of touch. One of his objectives in retiring from the concert platform for a while was to learn as much as he could about the instrument he played and his relationship to it.

The decision was crucial for Menuhin. He later explained, as quoted in the *New Yorker* (October 15, 1955), "Even at the risk of losing all the golden eggs of the future, I had to find out what made the goose lay those eggs. I wanted to know exactly in what way the smallest articulations of the fingers had to move, what sensation they had to evoke in the mind and in the subconscious, what feeling of ease, of balance, of facility, of strength was involved in each section and each subdivision of the intricate and complicated technique of the violin." When he resumed his interrupted concertizing in 1937 his musicianship was that of a craftsman who had lost none of the sensitivity of an intuitive violinist. From 1937 to 1941 Yehudi Menuhin appeared as soloist with conductors of international renown, including Toscanini, Stokowski, Koussevitsky, Beecham, Mengelberg, Mitropoulos, and Monteux. In one of his first recitals after emerging from retirement he introduced to Americans, on December 6, 1937 at Carnegie Hall, the Schumann Violin Concerto, a much-heralded "lost" composition whose merits proved to be controversial.

YEHUDI MENUHIN

During World War II, Menuhin gave more than 500 concerts, many of them for the entertainment of members of the armed forces of the United States and other Allied countries and many for Red Cross and various war-relief funds. Not only did he often perform in camps, hospitals, and ships in the war zones, but was the first celebrated American artist to play in liberated Paris, Brussels, Antwerp, Bucharest, and Budapest. At the invitation of the Soviet government he also became the first American artist to play in Moscow after the end of the fighting, and he later toured the Soviet Union and Eastern Europe. He opened Japan to world concert artists in 1951 and began a series of tours of India in 1952. Among the other tours that he has made are those to South America, Australia, South Africa, and the Pacific Islands.

"America's best Ambassador," as he was once called by former Deputy Under Secretary of State Robert D. Murphy, Menuhin was influential in bringing about the first major cultural exchange between the United States and the Soviet Union since the beginning of the Cold War. He arranged for the Soviet pianist Emil G. Gilels and the Soviet violinist David Oistrakh to perform in the United States in the fall of 1955. Menuhin reciprocated by playing in Moscow in May 1956. The following month he appeared as soloist in Mozart's Violin Concerto with the Prague Philharmonic in Vienna, where he was warmly received. Cultural relations between the United

States and Eastern Europe also improved when the violinist gave a recital of unaccompanied Bach and Bartók in Warsaw in April 1957. The demand for tickets to his two concerts was so great that the final rehearsal was thrown open to the public.

Throughout his career Menuhin has steadily expanded his repertoire by reviving neglected scores and introducing compositions commissioned by him or dedicated to him, including works by Bartók, Bloch, Enesco, Oedeon Partos, and William Walton. He has also enlarged his experience as a performer by supplementing his concert tours with annual musical festivals. In 1956 he began a small, informal festival at Gstaad, Switzerland in the church of Saanen, near the Menuhin summer home, and in 1959 he became director of the Bath Festival in England. "I like to think of my festivals as of an evening at home consisting of people congenial to one another, musicians and audience," Menuhin wrote in an article for the New York *Times* (August 7, 1960). ". . . I do not 'engage' artists, but invite friends."

Besides directing the Bath Festival, Menuhin conducted the Bath Festival Orchestra, predominantly a chamber orchestra. He conducted his first Bath Festival opera, Mozart's *Così fan Tutti,* in the summer of 1966. On its first tour of eastern Canada and the United States, in the summer of 1967, the orchestra, with Menuhin doubling as soloist, performed at Montreal's Expo '67, gave six concerts in Philharmonic Hall at New York's Lincoln Center, and was also heard in Washington, Chicago, and other cities. The 1968 Bath Festival was the last one for Menuhin because the city planners refused to give financial support for the further development of opera. Undaunted, he began planning a festival at Windsor for the following year. In an unprecedented gesture, Queen Elizabeth II allowed two rooms at Windsor Castle to be used for performances in 1969, and the festival ran at 95 percent capacity.

Along with Menuhin to Windsor moved the Bath Festival Orchestra, rechristened the Menuhin Festival Orchestra. That ensemble toured the United States in the spring of 1971, playing to enthusiastic audiences in Boston, Philadelphia, and Minneapolis as well as some of the cities it had visited on its 1967 tour. Other, larger orchestras that Menuhin has conducted include the London Symphony Orchestra, in Schubert's Ninth Symphony in July 1961, and the American Symphony Orchestra, at his New York conducting debut in December 1966. On that occasion some critics found his performance no more than capable, but Miles Kastendieck, who felt he had a fascinating future as a conductor, commented in the New York *World Journal Tribune* (December 5, 1966), "Certain characteristics of his conducting identify with his violin playing: namely, a forthright manner and rhythmic drive."

Recording, both as a soloist and conductor, is another phase of Menuhin's musical accomplishment. Three HMV discs were issued in 1966 as part of the celebration of Menuhin's fiftieth birthday anniversary. One of them, titled "Menuhin at Fifty," traces his career through narrative and illustrative recordings covering a span of thirty-eight years. The second disc is a new recording, with Sir Adrian Boult and the New Philharmonia, of the Elgar concerto that Menuhin had recorded in 1932 under the direction of the composer. The third is a recording of chamber music with his sister Hephzibah and the cellist Maurice Gendron. Under the Angel label Menuhin recorded all nine Schubert symphonies with the Bath Festival Orchestra, a task completed in the spring of 1968. He has also recorded for Angel concertos by Mozart, Bach, Bartók, and Beethoven among many other compositions, including contemporary and traditional music in a pair of albums, *West Meets East,* in which he played the violin to Ravi Shankar's sitar.

Concerned for a long time with the special problems of educating musically gifted children and the related need of providing concert halls with virtuosi, Menuhin founded in 1963 the school that bears his name in Stoke d'Abernon, Surrey, England. The school enrolls about forty girls and boys from eight to fourteen years of age and gives them intensive musical study in addition to tutoring in academic subjects. Menuhin himself conducts master classes at the school. Because of his interest in music education, he joined the professional advisory board of the Environments Corporation of Englewood Cliffs, New Jersey, manufacturer of an electronic music-learning system called the "Talking Page," which he sponsored in the late 1960's.

Also as an educator Menuhin made a series of six films, *Menuhin Teaches,* for the BBC-TV that was shown in the United States over the NET network. Among the many American television programs on which he has been seen were *The Festival of the Performing Arts* in February 1963, when he appeared in an hour-long show with Hephzibah Menuhin, and the 1971 season's first *New York Philharmonic Young People's Concert,* as narrator and conductor in a presentation of Bartók's Concerto for Orchestra. He played the violin in two motion pictures, *Stage Door Canteen* (United Artists, 1943) and *The Magic Bow* (Universal, 1947). In 1971 he was the subject of a ninety-minute film documentary, *Yehudi Menuhin—Chemin de Lumière,* made by Bernard Chevry and François Reichenbach.

At a music congress in Moscow in October 1971, sponsored by UNESCO, Menuhin, as president of the International Music Council, made a speech condemning narrow political nationalism as restrictive of creativity. The recipient in 1968 of the Jawaharlal Nehru Award for International Understanding, he has been accorded high honors by the governments of many countries, including Greece's Royal Order of the Phoenix, France's Legion of Honor and Order of Arts and Letters, Belgium's Order of Leopold, and Great Britain's Honorary Knight Commander Order of the British Empire. In 1965 he was presented with the Freedom of Edinburgh, the city's highest tribute, and in 1970 he was made an honorary Swiss citizen, Switzerland's most distinguished honor. He has been awarded the Gold Medal of the Royal Philharmonic Society, the Cobbett Medal of the Worshipful Company of Musicians, and honorary doctoral degrees from many universities. He is a fellow of the World Academy of Arts and Science and a member or an officer of scores of cultural and professional organizations. During his long career he has given countless benefit performances for charitable and other causes.

In a 1963 BBC-TV program called "Yehudi Menuhin and His Guru," the violinist talked with B. K. S. Iyengar about the value of yoga as a physical and mental discipline. Although fond of swimming, hiking, and other outdoor activity, Menuhin has found that for his work as a violinist the exercises of yoga are most suitable. He stands on his head, reportedly, for fifteen to twenty minutes a day to "irrigate" his brain and uses yoga postures to help him relax. Also a vegetarian and a student of nutrition, he is a member of the council of the Society of Herbalists, the Organic Food Society, and the Good Gardeners Association, all in Great Britain.

Yehudi Menuhin has been married twice. On May 26, 1938 he married Nola Ruby Nicholas, the daughter of an Australian industrialist. They have a son, Krov, and a daughter, Zamira. Divorced from his first wife in 1947, on October 19 of that year Menuhin married Diana Gould, a ballerina and actress and the daughter of a British Foreign Office official. Their sons are Gerard, who works in films, and Jeremy, a pianist who made his American debut in 1970 with the American Symphony Orchestra, his father conducting.

Besides his estate in Los Gatos and his chalet in Gstaad, Menuhin owns a seventeenth-century house in London's Highgate district and a house on the Greek island of Mykonos that the current Greek regime makes him "in conscience" unable to enjoy. The blue-eyed, blond-haired violinist is broad-shouldered and somewhat stocky. He is a quiet, kindly man of charm and courtliness, with an abounding faith in human nature. The events of his life and his collection of personal essays, *Theme and Variations* (Stein, 1972), repeatedly demonstrate that he is far from being isolated in a world of music, but is intensely concerned with literature, sculpture, architecture, and scientific and political problems. "Let us keep open the connections whereby [the] human spirit may freely move between the arts and the sciences and thus make more of each," he wrote in one of the essays. "May we thus become better violinists, scientists, artists, writers, and above all, better human beings, by enlarging and enriching our personal needs to include each other's."

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MERCER, MABEL

Jan. 1900- Singer
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Although British-born Mabel Mercer has never had a hit record, her artistry and her influence on some of the most famous singers of the postwar era have made her the high priestess of a fanatically devoted cult, with the reputation of being a singer's singer. Miss Mercer's career, which shifted into high gear in expatriate circles in Paris during the 1920's, spans more than half a century, including three fruitful decades in New York City as queen of the intimate supper clubs. Since she has always concentrated on the lyrics of the songs in her painstakingly selected repertory, it is not surprising that her declining vocal faculties as she grows older have obliged her to exploit her considerable skills as an actress who is capable of transforming a popular ballad into a work of art. She has been described as an acquired taste, like artichokes or gin.

Mabel Mercer was born in January 1900 in Burton-on-Trent, Staffordshire, England to a black American jazz musician who died before she was born, and a white English vaudeville singer and actress. Miss Mercer spent part of her childhood with her maternal grandmother in Liverpool —a period she fondly recalls for its kitchen aromas of home cooking and baking. At fourteen she left a convent school in Manchester to join her mother and stepfather in a touring song and dance act that played Great Britain and the Continent. "We sang the old things, in harmony," she told an interviewer for the New York *World-Telegram and Sun* (January 20, 1964). "I was, at first, only part of the scenery." She had learned to dance while still a child and dreamed of someday becoming an acclaimed concert singer.

In 1924 Mabel Mercer met Bricktop, the celebrated American-born singer and hostess from Chicago, who was at that time operating a popular Parisian cabaret that was patronized by Ernest Hemingway, Gertrude Stein, and F. Scott Fitzgerald. Miss Mercer sang at Bricktop's on the Rue Pigalle from 1931 through 1938, after having appeared at Le Ruban Bleu, Chez Florence, and other Paris bistros, and Fitzgerald introduced her name into one of his novels during the late 1920's. One of her fans during her Paris period was the late Duke of Windsor, then Prince of Wales.

MABEL MERCER

The coming of World War II to Europe in 1939 prompted Mabel Mercer to leave Paris, and she has never returned. According to a *Life* interview (October 15, 1965) on the occasion of her fiftieth anniversary in show business, the only time she has been known to weep onstage occurred while singing "The Last Time I Saw Paris." After spending the early years of the war in the Bahamas, in a vain effort to obtain United States entry papers, Miss Mercer finally married Kelsey Pharr, a black American musician, who took her to the States. In 1952 she became an American citizen.

Having reached New York at last, Mabel Mercer in 1941 began what turned out to be the first of several long-run engagements when she appeared for six months at Le Ruban Bleu in Manhattan. That was followed by a sojourn of seven years at Tony's on West 52nd Street that came to an end only when the building was torn down in 1949, and she then performed for five years in her own Byline Room. Another long-run appearance of two years followed at a Manhattan club called RSVP, after which she played a number of shorter engagements around town. One, at the King Arthur Room of an East Side jazz nightclub called The Roundtable, lasted for eight weeks in early 1960 at a fee of $1,000 per week. After that, Mabel Mercer embarked in March on her first coast-to-coast nightclub tour of America since her arrival nearly twenty years before. During the mid-1960's she also appeared at Upstairs At The Downstairs on West 56th Street in Manhattan.

More recently, Mabel Mercer has limited her appearances to small, elegant rooms in such New York hotels as the St. Regis and the Carlyle. Her two-month engagement at the intimate Café Carlyle during early 1971 prompted Jerry Parker of *Newsday* (February 15, 1971) to note that Miss Mercer—"a legend if ever there was one"—once again proved herself the queen of the clubs for serious music-listening that formerly abounded in New York City. Parker nevertheless quoted her admission that her voice was not what it had been: "Now it's just a noise," he reported her to have said. Miss Mercer believes that in other ways she has improved over the years, gaining the knowledge of the world and its inhabitants that has helped her in what has always been her forte: the interpretation of lyrics. In its "Salute of the Week" to Miss Mercer during her Café Carlyle engagement, *Cue* magazine (February 1, 1969) expressed the wish that she would soon again become a permanent feature of New York's night life.

When, in the spring of 1972, Mabel Mercer returned to the St. Regis Room in New York, the occasion was greeted by the critics with jubilation. "New York is a better place to be this week than it was last because Mabel Mercer is back in town," John S. Wilson wrote in the New York *Times* (May 5, 1972), and Jerry Parker observed in *Newsday* that whenever Miss Mercer is a part of its night life, New York tends to live up to its myth. Hubert Saal compared her in *Newsweek* (May 15, 1972) to a grande dame presiding in her Queen Anne chair over a salon and concluded that Mabel Mercer is a living testament to the artfulness of the American popular song. He added that, although little more than a shadow of her former voice is there, Mercer audiences come to see her embodiment of elegance and style and, above all, to hear her special way with a lyric.

Mabel Mercer has saved many meritorious songs from drifting into oblivion, and many minor classics were either dedicated to or directed to her. The Mercer repertory of around a thousand songs includes several hundred that she is able to sing at a moment's notice. They range from such standard show tunes as "Lucky to Be Me" from *On the Town* to such lesser-known treasures as "I'm Staying Young" from *Take Me Along*, "Mira" from *Carnival*, and "Charm" from *Maggie*. Usually featured in a Mercer recital are such enthroned favorites as "When the World Was Young," "Wait Till You See Her," or "Glad to be Unhappy." As Burt Korall noted in the *Saturday Review* (April 12, 1969), Miss Mercer somehow manages to be all things to all songs. She can be comfortingly maternal in "Jenny Rebecca," become a fast-moving sophisticate in the Schwartz-Dietz "Confession" from *The Band Wagon*, and then personify the essence of calm happiness in the LaTouche-Moross tune "Lazy Afternoon."

Mabel Mercer has been credited with the rediscovery and popularization of several important songs whose merits she believed in and determined to make heard. One of them is the now familiar English medieval carol "Twelve Days of Christmas"; another is "Little Girl Blue," which she thought worth salvaging from an unsuccessful 1935 Rodgers and Hart musical called *Jumbo*. Equally important is her role as interpreter of a number of songs composed especially for her by Bart Howard, Cy Coleman, Alec Wilder, and other songwriters that have become staples in Miss Mercer's repertory. One such song is Bart Howard's classic "Fly Me to the Moon," written for her with the title "In Other Words"; other songs created for her are "The End of a Love Affair" and "While We're Young."

In addition to her appearances in New York's supper clubs, Miss Mercer has performed in theatres and concert halls. Early in October 1958 she gave several programs at the Cherry Lane Theatre in Greenwich Village. The transition from small night club to theatre proved no threat to her spellbinding powers. Writing in the New York *Times,* the critic John S. Wilson called her one of the few fully rounded artists working in popular music. "She is . . . an actress whose sense of timing, whose subtle use of a glancing inflection, whose warmth and wit can invest a song with qualities that few other singers discover," the well-known jazz critic observed.

Mabel Mercer has appeared with singer Bobby Short at Town Hall in Manhattan on several occasions. A live taping of one sold-out recital on May 19, 1968 was released on the Atlantic label as a highly acclaimed album called *Mabel Mercer and Bobby Short at Town Hall.* (Atlantic has issued several other LP Mercer recordings, including *Midnight at Mabel Mercer's, Once in a Blue Moon, Mabel Mercer Sings Cole Porter, Merely Marvelous* and *The Art of Mabel Mercer.*) A year later the Mercer-Short collaboration was repeated at Town Hall, with a full house responding to her guilelessness, emotional power, and phrasing gifts. Typifying the devotion of Mercer fans, some members of the audience had flown into New York from as far away as Los Angeles, Mexico City, and even London to catch that performance, even though Miss Mercer was often obliged to speak, rather than sing, a phrase to comply with the composer's intentions.

Surprised at the admiration her quietly assured style has inspired, Mabel Mercer explained to a *Newsweek* interviewer (January 27, 1964): "I sing this way because I don't know any other way to sing, and of course I wasn't commercial, ever." What Miss Mercer modestly calls "this way" of singing has earned her the reputation of being a model that has often been studied and imitated by any number of more famous singers. Frank Sinatra, who is sometimes quoted as maintaining that Mabel Mercer taught him everything he knows, has said that singers go to hear her to take music lessons. Among the other vocalists reported to have been influenced by her phrasing and diction over the years are Peggy Lee, Tony Bennett, Lena Horne, Johnny Mathis, Billie Holiday, Nat King Cole, Margaret Whiting, Barbra Streisand, and Eileen Farrell.

Harboring no illusions about what remains of her vocal gifts, Mabel Mercer recalled in a *Time* interview (January 18, 1960): "I used to have a soprano. People say, 'Why, she can't sing for toffee.' I say I know that—I'm telling a story." On another occasion she remarked: "Now, I'm a basso profundo; sometimes I can hit a note here and there—if I'm in good form." Her story telling, transmitted in what she has described as "a strange, gravelly middle register," places prime emphasis on the lyrics and the clarity with which their message is delivered. She believes that clarity comes from phrasing and taking a breath at the proper moment. "To my mind," Miss Mercer has said, "people have ruined an awful lot of songs by concentrating on the melody and rhythm." Her own clarity has prompted a professor of English at the University of California to use her recordings in his class. Another tribute to her personal style is the recording of a Mercer interpretation of a French ballad that now constitutes a part of every performance of the Gian-Carlo Menotti opera *The Consul.*

Long separated from Kelsey Pharr, for a number of years Mabel Mercer has lived on a thirty-acre farm near Chatham, New York in the Berkshire foothills some 117 miles from New York City. In recent seasons she has appeared before audiences less frequently, insisting that if it were not for bills and taxes she would probably be out in the country pulling up weeds, at least until she heard a song she would have to learn and sing to a few friends. Miss Mercer, who has a number of pets on her country estate, is an accomplished cook whose recipes have been published from time to time on the culinary pages of American newspapers. Although she does not smoke, and drinks only very little, she confesses to a weakness for chocolate. At seventy she was described by an interviewer for the Washington *Post* (February 26, 1970) as a bit heavy but with clear, smooth skin and sparkling eyes and hair. Her husky voice has retained a soft, aristocratic British accent that still betrays in her conversation, though not in her singing, a slight North Country dialect.

Many of Mabel Mercer's songs are invested with sadness, but she insists that she is not a sad person. "I have a healthy detachment about my songs," she told Hollie I. West of the Washington *Post* (February 26, 1970). "When I sing a sad song, I'm not singing about *my* personal feelings; I'm singing about *your* feelings. I'm making the song come alive for you. This is the kind of song I do best. I can't belt out a song. That's not my style or personality." Some of Miss Mercer's songs have come to hold different meanings for her over the years, like "Just One of Those Things," which she used to sing with much more tenderness. "Now I watch others agonizing," she says, "and I thank God I don't have to go through all that again."

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MIDLER, BETTE (bet)

1945(?)- Singer
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Flamboyant in outlandish mixtures of fashions of the past four decades, "the last of the truly tacky women," as Bette Midler calls herself, sang and clowned her way up from a Turkish bath in 1970 to sold-out performances on New Year's Eve in 1972 at Lincoln Center's Philharmonic Hall. To the howling delight of nightclub audiences across the country, she does "trash with flash and sleaze with ease," using kitsch both to have fun with "golden oldie" songs and singing styles and to make fun of them. Yet she also has a superb voice for intense and lyrical interpretation of ballads. Miss Midler combines the calculated effects of a painstaking artist with an offhand, freewheeling wit to achieve a magical rapport with her audiences. The response to her first record album, *The Divine Miss M.*, in 1972, led professionals in the world of entertainment to predict for her the rank of superstardom held by Barbra Streisand, Judy Garland, and Janis Joplin, with whom among others she has occasionally been compared.

Around the year 1940 Bette Midler's parents moved from Paterson, New Jersey to Hawaii, where she was born, in Honolulu, several years later. She will not give the date of her birth, insisting, "It's not important." According to the New York *Times* (January 14, 1973) and the New York *Post* (December 30, 1972), she is "about 28" years old. Her father worked as a house painter for the United States Navy. Her mother, an avid movie fan, named her daughter after Bette Davis, whose name she thought was pronounced "Bet." The Midlers had three other children, two girls and a boy. Growing up in rural Aiea, near the United States Naval Base, Bette Midler was an overweight, plain-looking Jewish child in a non-Jewish community. Alienated and lonely, she early turned to thoughts of performing and won a prize in first grade with her singing of "Silent Night." By the end of her senior high school year, in her determination to be an actress she appeared in speech festivals and worked continually in amateur shows.

After a year at the University of Hawaii, Bette Midler quit school so that she could concentrate on a theatrical career. For a year she worked in various jobs, one of them in a pineapple factory, where she separated the center slices for canning, another in a radio station as a secretary. Then, in 1965, she got her first professional acting job in the movie *Hawaii* (United Artists, 1966), playing the bit part of a missionary wife who was constantly seasick. When the production company returned to Hollywood to finish shooting, she was hired to go with the cast at a salary of $300 a week plus living expenses of $70 per diem. Frugal, as she still is, she saved a good part of her earnings and, when the filming was concluded six months later, headed for New York to establish herself in the theatre.

While living at the somewhat tacky Broadway Central Hotel, she held a series of jobs as a hat-check girl, a typist at Columbia University, and a saleswoman of gloves in Stern's Department Store. She also did some minor acting at La Mama and in children's theatre, performed in revues in the Catskills, and for a time was a go-go dancer in a club in Union City, New Jersey. In 1966, answering an open call for the national company of the hit musical *Fiddler on the Roof*, she was hired for the chorus of the Broadway production, which had been running since 1964, and as understudy for the part of the eldest daughter, Tzeitel. She held the chorus job for only a short time. Then, one day, the girl playing Tzeitel called to say she was leaving the show and suggested that Miss Midler try out for the part. The casting woman, who did not want her to have the role, made a deceitful attempt to dissuade her. But Bette Midler wanted to meet the show's director, Jerome Robbins, who was one of her idols; so she went to the audition, won the part, and played Tzeitel for the next three years. The experience with the casting woman, however, left her somewhat embittered and disillusioned with the theatre.

One of the dancers in the show was a record enthusiast who invited Miss Midler to listen to his large collection of recordings of singers such as Helen Morgan, Aretha Franklin, and Bessie Smith. The blues, torch songs, and gospel music, especially when sung by black singers, appealed to her strongly as she began to understand the essence of what was being sung. Preparing some songs in her own manner, she accompanied a fellow cast member each night after *Fiddler* to a small club on Ninth Avenue and Forty-fourth Street called the Improvisation, a showcase for young performers who appeared without pay in the hopes of being discovered. Discussing her first performance there, she reported to Al Rudis, who interviewed her for the Chicago *Sunday Times*, (July 25, 1971), "The first two songs I sang nothing happened. But in the third song ["God Bless the Child"] something happened to me in the middle. I suddenly knew what the song was about. I had an experience, some kind of breakthrough. And when I came out at the end, I knew I had to do that. For as long as the trip will be, I had to live it out." One night at the Improvisation, whose owner, Bud Friedman, had become her manager, a talent coordinator for the David Frost television show saw Miss Midler and signed her for the show. The response of the TV audience led to five more guest shots with Frost. She also appeared on Merv Griffin's television program.

Because of her failure to win a part in a Broadway show other than *Fiddler,* Bette Midler felt that she was making no progress in the theatre. Depressed, she spent a year in psychoanalysis. In 1969 she left the musical and concentrated on her singing career by taking lessons daily and attending acting classes at the Berghof Studio. Then she got a part in the short-lived Off-Broadway musical, *Salvation*, which closed its run on

April 19, 1970. Working as a go-go girl in a Broadway bar, she learned from her teacher at the Berghof Studio that the owner of the newly redecorated Continental Baths wanted to present entertainment on Friday and Saturday nights and needed a singer. Miss Midler took the job, singing for $50 a night to a male homosexual audience wearing bath towels.

Decked out in the platform shoes, toreador pants, strapless tops, lamé and sequin gowns of an earlier decade, Bette Midler camped and strutted and gestured as she sang old songs from the 1940's, 1950's, and 1960's—novelty songs, blues, and rock. She was just as effective when she stood motionless to sing ballads like "Am I Blue?" a hit of the 1930's. Word quickly spread about an exciting and versatile new performer, and soon outside audiences, both men and women, were allowed entrance to the baths to see her show, among them celebrities and show people. She began to receive offers from nightclubs, television, concert agents, and record companies. Signed for the Johnny Carson *Tonight* program, she proved so popular with the late-night audience that she played the show periodically for the next eighteen months. As she told Paul Gardner (New York *Times*, December 29, 1972), "My career took off when I sang at the Continental Baths in New York. Those tubs [as she calls the baths] became the showplace of the nation. I made 'em respectable. Lillian Roth, everybody, sings there now."

One of Miss Midler's first engagements outside New York was in the Seattle Opera Company's May 1971 production of the rock opera *Tommy*, in which she undertook the dual role of the Acid Queen and Mrs. Walker. In the latter part of July she opened at Mister Kelly's in Chicago. Although she toned down her material, her costuming, and her language for the road, her natural theatricality and humor remained to entrance diverse audiences. In New York again, she made her official nightclub debut in October at the popular West Fifty-sixth Street Downstairs at the Upstairs. John S. Wilson wrote in his review in the New York *Times* (October 3, 1971), "She has presence, she has a fine voice, she has wit and total mobility, including an unusually expressive face," but, he felt, "she never clarifies what she is trying to do." He concluded, however, by saying, "The night I saw her, the audience had no doubts; they thought she was absolutely wonderful." Her original engagement of two weeks was extended to ten to accommodate capacity crowds.

In February 1972 Miss Midler returned to the Continental Baths in another of what Rex Reed called "more farewell appearances . . . than soprano Kirsten Flagstad ever made at the old Metropolitan Opera House." He went on to say in his February 20 column, "In a city where nightclubs are shutting down faster than a row of standing dominos can tumble, there are 3,000 people waiting to get into the Continental Baths to see the freaky Miss M." The audience included reporters from *Women's Wear Daily* who were working on a two-page layout of the singer. In April "The Divine Miss M.," as she was now introduced, appeared with her host from the *Tonight* show, Johnny Carson, in his nightclub act at the Sahara in Las Vegas. The following month in New York she filled a six-day sold-out engagement at the Bitter End. Then at a Carnegie Hall concert on June 23 she played to a house packed with her fans, many of them dressed more bizarrely than the onstage Miss Midler. On August 16 she starred in the Schaefer Music Festival in Central Park, performing for a crowd that filled the Wollman Rink and spilled over onto the slopes surrounding it.

BETTE MIDLER

In November her first album, *The Divine Miss M.*, was released by Atlantic Records, and in a little over a month it sold more than 100,000 copies, a phenomenal sale for a debut record. As Chris Chase commented in the New York *Times* (January 14, 1973), "Her reviews could have been written by her mother." He cited the verdicts of three top record magazines: *Cashbox:* "A really great star"; *Rolling Stone:* "One hell of a talent"; and *Record World:* "A superstar of superstars, she is not to be believed." Earning the excellent reviews had not been an easy task for Miss Midler. Because of her integrity as an artist, she would not simply record one of her concerts live. Rather, she spent ten long and difficult months in the recording studios, working with four producers, four arrangers, eighteen musicians, nine backup voices, and a strings and horn section to produce the album's ten songs. On the cover of the album is the simple dedication, "This is for Judith." Judith, one of her sisters, who had lived in New York for only three months, was killed in a traffic accident while on her way to meet Bette Midler at the theatre during the run of *Fiddler*. The album included several of the re-creations she had perfected in her act, such as the Shangri Las' "Leader of the Pack," the Andrews Sisters' "Boogie Woogie Bugle Boy," and the Dixie Cups' "Chapel of Love."

In late November 1972 Miss Midler made her California debut at the Boarding House in San Francisco. She then moved on to the Troubadour in West Hollywood for a six-day engagement, during which, according to *Billboard*, she "electrified" the audience.

Returning to New York, Miss Midler celebrated New Year's Eve of 1972 with two performances at Lincoln Center's Philharmonic Hall, at 8:00 P.M. and 11:00 P.M. The notices for the appearances, which grossed $29,000, were all exceptional. Lillian Roxon of the New York *Sunday News* (January 7, 1973) found, "Every song was a gem." At midnight Miss Midler "came up out of the stage, just like Botticelli's Venus, in a diaper and vinyl sash that said '1973' on it," and was joined by her singing trio, The Harlettes, to perform "Lullaby of Broadway." Miss Roxon continued, "The crowd went insane. I can't stand to think that any of you reading this may have missed it."

Beyond a doubt Bette Midler entered 1973 with the status of superstar, able to fill concert halls with sold-out audiences. Calling her "a bona fide original . . . the first white show-woman of the current pop era," Henry Edwards had pointed out in the New York *Times* (December 3, 1972) one of the basic reasons for her success, "She not only sings but also acts. Her dramatic commitment to her material enables her to transform tunes of the past into songs of the present and to offer totally unexpected readings of contemporary songs that we've all heard many times before." Chris Chase attributed her popularity to another quality: "Her raffishness seems to come from a deep well of merriment, she has a gaiety and sweetness one seldom finds in a comic, man or woman." In April 1973 she was presented with the *After Dark* Ruby Award for Performer of the Year.

Red-headed Miss Midler, whose face has been described as a blending of beauty and ugliness, is a short woman, about five feet one inch in height, with a good figure, a well-developed bustline, and green eyes that almost disappear when she smiles. She has lived for over a year in an apartment on Barrow Street in New York's Greenwich Village, which she is slowly making into her first comfortable and fully furnished home. Her parents, who still reside in Hawaii, have visited her in New York and have watched her on television. However, they have never seen one of her live performances. She is said to feel that her father, a conservative man, would be shocked by her costuming and some of her campy language and gestures on stage. Two of her favorite words are "pits," which means the lowest, and "hot," which she uses in place of "cool" to describe anything great.

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MILLER, ARTHUR

Oct. 17, 1915- Dramatist
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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1947.

The Penguin Companion to World Literature (1969) aptly ranks Arthur Miller as "the most distinguished of contemporary liberal dramatists in America." Miller's star, which rose in the Broadway firmament with *All My Sons* in 1947, has retained its brilliance during a quarter-century of turbulent experimentation in the theatre generally, through *The Crucible* (1953) and *After the Fall* (1964) to *The Creation of the World and Other Business* (1972). Its brightest moment was *Death of a Salesman* (1949), the tragedy of a husband and father who realizes too late that he has bartered his soul for a mess of free-enterprise pottage. Ironically, because of his translation of broad social and economic ethics into terms of personal responsibility and familial and interpersonal relationships, Miller is commonly considered a writer of social realism. Actually, he has at heart always been inimical to realism, or anecdotal naturalism, and his creation of symbols has become more conscious as he has matured. "You see patterns finally . . . an archetype lurking in the background . . . ," he told Josh Greenfeld in an interview for an article in the New York *Times Magazine* (February 13, 1972). "I don't think I can write until I see a mythos."

Arthur Miller was born in Harlem, New York City on October 17, 1915 to Isidore Miller, a clothing manufacturer who had immigrated from Austria-Hungary, and Augusta (Barnett) Miller, a native-born former public school teacher. According to Josh Greenfeld in his New York *Times Magazine* article, Arthur Miller's father was "a gruff entrepreneur" and the mother was "more sensitive and culturally attuned." With his older brother, Kermit, and his younger sister, Joan, Miller was raised in the Jewish faith, which he practised only as long as he was forced to but which contributed to "a certain viewpoint." He explicated that viewpoint for Olga Carlisle and Rose Styron in an interview for the *Paris Review* (Summer 1966): "That there is tragedy in the world but that the world must continue. . . . Jews can't afford to revel too much in the tragic because it might overwhelm them. . . . I have, so to speak, a psychic investment in the continuity of life. I couldn't ever write a totally nihilistic work."

Growing up in Harlem, Miller attended Public School 29, and after his family moved to the Midwood section of Brooklyn he attended James Madison and Abraham Lincoln high schools, where he performed more impressively in sports (football and track) than in scholarship. By his own account, until the age of seventeen he "never read a book weightier than Tom Swift and the Rover Boys and only verged on literature with some of Dickens." His literary aspiration was not kindled until after his graduation from high school, when, by serendipity, he read and was dazzled by the richness of *The Brothers Karamazov.*

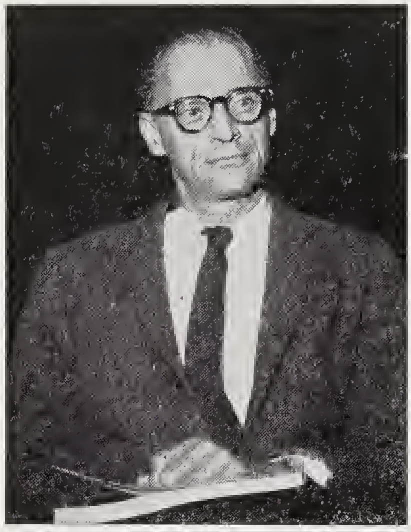
After reading Kenneth T. Rowe's *Write That Play!,* Miller made up his mind to study under Rowe in the Department of Drama at the University of Michigan, but two obstacles stood in his way: his shameful academic record, and his father's inability to pay his tuition because of Depression-bred business setbacks. Facing the latter challenge first, he worked for two years, saving future tuition money out of every paycheck.

At first he worked for his father, briefly. "The job was claustrophobic, the people loud, and the tasks routinized," Benjamin Nelson wrote in *Arthur Miller; Portrait of a Playwright* (1970). "He particularly loathed the vulgarity and aggressiveness of the buyers who treated his father and salesmen with arrogant contempt, and he became acutely aware of the meaning of self-respect when he saw how cruelly it was abused." It was probably then that *Death of a Salesman* began to germinate.

After leaving his father's employ, Miller worked as a shipping clerk in a Manhattan automobile parts warehouse, where, as Benjamin Nelson notes, "he began to realize more than ever how desperately he wanted to make something of his life and how casually it could erode into automated oblivion." With deep affection for the men he left behind in the warehouse, who taught him "the heroism of those who know, at least, how to endure . . . [hope's] absence," Miller later drew on his warehouse experience in his semiautobiographical short play, *A Memory of Two Mondays* (1955), his own favorite among his works.

In 1934 Miller finally gained probationary admittance to the University of Michigan, where he plunged into playwriting under Kenneth T. Rowe's tutelage. Up to that time he had read Shakespeare and a little Ibsen but had seen only two plays in his life, and those were melodramatic cliff-hangers his mother had taken him to see in Harlem. "I never connected playwriting with our theatre, even from the beginning," he told the *Paris Review* interviewers, explaining that he had taken as his model the "magnificent form, the symmetry" of Greek tragedy. "I had no background at that time to know really what was involved in these [Greek] plays, but the architecture was clear. . . . That form has never left me; I suppose it just got burned in."

After his savings ran out, Miller supported himself at the university by washing dishes, serving as night editor of the *Michigan Daily,* and winning several substantial playwriting prizes. His college plays—none of which was produced—were generally didactic reflections of the protest literature of the Depression era, in which the proletarian hero, a labor radical, challenged the ogre of capitalism. The typical plot involved a capitalist family (like the one in Miller's own background) torn by sibling rivalry, divided loyalties (between entrepreneur father and striking workers), and other conflicts relating to the broad economic and social issues of the time.



ARTHUR MILLER

In 1938 Miller took his B.A. degree in English and returned to New York as a writer in the Federal Theatre Project, which folded before it produced any of his work. In the early years of World War II the draft-exempt—because of a football injury—young playwright wrote radio dramas for the network programs *Columbia Workshop* (CBS) and *Cavalcade of America* (NBC) while working part-time as a truck driver and steamfitter in the Brooklyn Navy Yard. In the exigencies of radio writing he learned how to handle quick shifts in time and setting and the fusing of reality and fantasy, two elements that he would carry back to his stage work. Several of the scripts he wrote suggest that from the start Miller was a moralist intent on dramatizing the redemptive power of an individual's refusal to cooperate with corruption.

The producers of *The Story of G. I. Joe* (United Artists, 1945), sent Miller on a tour of Army camps to gather material for that film. As it turned out, they used little of his reportage, but meanwhile the best of it was published by Reynal under the title *Situation Normal* in 1944. The following year the same publishing house issued the only novel Miller has written, *Focus,* about one Lawrence Newman, a toadying personnel director who aligns himself with his company's subtle anti-Semitism until he himself, by a series of macabre events, becomes a victim of that very policy. Critics generally agree that Miller on the page is more wooden and contrived than Miller on the stage.

Miller's first Broadway effort was *The Man Who Had All the Luck,* about a young auto mechanic in a small midwestern town who rises in business by a string of fortuitous events working in his favor. His unbroken luck frightens him obsessively, because it makes him feel he is a pawn in the hands of a blind fate that can reverse itself at any moment. Finally, by deliberately destroying a mink farm he owns he regains faith in the power of his own will and the viability of personal responsibility in life. The implausible drama was an instant flop, closing after four performances in November 1944, and Miller has excluded it from his *Collected Plays.*

Although less consciously than now, Miller even in his early efforts was interested in mythologizing experience rather than simply telling stories, as he has said, "about some psychologically interesting folks." The symbolism of his early plays was in fact, too abstract for commercial success, and after the failure of *The Man Who Had All the Luck* he decided to adapt his writing to the demands of our "realistic" theatre. "I already had one child, and I couldn't see myself going on writing play after play and getting absolutely nowhere. I sat down . . . to write a play about which nobody could say to me, as they had with all the other plays, 'What does this mean?' or 'I don't understand that.'"

The result, a two years' project, was *All My Sons,* a forceful drama with a typical Miller protagonist: an ordinary, decent man who opts for evil under pressure. In this case the man is a respected aeronautics manufacturer who, his son discovers, knowingly supplied fatally defective parts to the government during World War II and manuevered his innocent partner into taking the blame for the crime. A success with public and critics, *All My Sons* ran at the Coronet Theatre for 300 performances beginning on January 29, 1947, and it won the New York Drama Critics' Circle Award for the 1946-47 Broadway season.

It took Miller only six weeks to write the masterpiece that had been germinating in him so long and which some theatre critics and historians regard as *the* great American play: *Death of a Salesman,* a tragedy about hollow values, personal and social. After spending his spirit for years "with a smile and a shoeshine" in the cause of stocking sales, middle-aged traveling man Willy Loman comes pathetically to the end of his road, discarded by his employers and judged—in a confrontation with his sons—a failure as a father. With Elia Kazan directing, *Death of a Salesman* opened to rave reviews at the Morosco Theatre on February 10, 1949. Brooks Atkinson at the time observed that the character of Loman, as interpreted by Lee J. Cobb, had "a touch of human grandeur," and later Albert A. Shea wrote: "In the very act of striking a blow at the immorality of our commercial civilization, Arthur Miller has raised a shout for the individual and his right to his own soul."

Death of a Salesman brought Miller the Pulitzer Prize as well as a New York Drama Critics Circle Award. It ran for 742 performances on Broadway, was made into a motion picture (Columbia, 1951), and is still, more than two decades later, enjoying revivals around the world. The next most popular of Miller's plays, if measured in terms of repertory, has been *The Crucible,* about the Salem witch trials. When *The Crucible* ran on Broadway from January until July 1953 it brought Miller a Tony award, but the intrinsic merits of the play were obscured by political attitudes toward it, since there was an obvious parallel between the mass hysteria of 1692 and the miasma of McCarthyism then poisoning the political atmosphere. As Miller remarked in the introduction to his *Collected Plays* (Viking Press, 1957), what horrified him most about the political atmosphere of the early 1950's was the "notion that conscience was no longer a private matter but one of state administration."

Deliberately using classical Greek tragedy as his model, Miller told the story of a Brooklyn Italian-American longshoreman's unconscious incestuous attachment to his niece in *A View from the Bridge.* Like many other works by Miller, *A View from the Bridge* was not duly appreciated during its first run, in 1955. Originally a one-act play, it was later expanded to two acts, and Sidney Lumet directed a successful film version, released by Continental in 1962.

Disillusioned with American audiences after the opening of *A View from the Bridge,* Miller had nothing new to offer the theatre for the next nine years. His writing problems were compounded by events in his personal life. In 1956 he and his first wife (Mary Grace Slattery) were divorced and he was indicted for contempt when he refused to reveal the names of former leftwing associates to the House Un-American Activities Committee. (Later he was cleared of the charge.) The disquieting effect of publicity increased considerably that year when he married the actress Marilyn Monroe. During his five-year marriage to Miss Monroe the only substantial work Miller completed was the screenplay *The Misfits,* released by United Artists in 1960. Miller and Miss Monroe were divorced in 1961, and the following year he married the Austrian-born photographer Inge Morath. He and his third wife collaborated on the book *In Russia* (Viking, 1969), a report on their travels through the Soviet Union.

The Lincoln Center Repertory Theater opened in January 1964 with the initial production of Miller's *After the Fall,* which focuses on the dilemma of a man who cannot bring himself to marry for a third time until he has confronted his past mistakes and convinced himself he has either the right or the chance of a future. Although the play is highly introspective, Miller disclaimed any autobiographical intentions and insisted that his purpose was not to justify his protagonist but to demonstrate the "individual's part in the evil he sees and abhors." Despite his disclaimers, some critics found the play "embarassingly personal" and accused Miller of bad taste for blatantly depicting his life with the late Marilyn Monroe and his relationship with colleagues who had turned informer during the McCarthy era. One effect of the controversy was to stimulate interest in the play abroad, where productions of it received a much more positive welcome.

The sense of community, or lack of community, has been a constant theme in Miller's work, and the interdependence of human beings is nowhere more explicit than in *Incident at Vichy*, set in a detention room for suspected Jews in Nazi-occupied France in 1942. That play about men awaiting their doom, which was produced by Harold Clurman and directed by Elia Kazan and Robert Whitehead, opened in New York in December 1964. On that occasion the verdict of critics was decidedly favorable. As Richard Watts Jr. remarked in the December 27, 1964 New York *Post,* the play's reflections on moral responsibility were sufficiently provocative to give one "renewed faith in Arthur Miller."

The faith of Miller's peers in him was demonstrated when he was elected to the presidency of P.E.N., the international association of writers, in July 1965. Several months later the playwright rejected an invitation to attend the signing of the Arts and Humanities Act in the White House. "The occasion is so darkened for me by the Vietnam tragedy that I could not join it with a clear conscience," he wrote to President Lyndon B. Johnson.

In 1967 a collection of Miller's short stories *I Don't Need You Any More* (Viking Press) had a mixed reception: reviewers admired Miller's grasp of character but found much of the writing labored and overly didactic. In *The Price*—which played on Broadway during the 1967-68 season—Miller deals with two brothers, one of whom feels, incorrectly, that he is a failure because he dropped out of college to support his father. Most critics applauded the work, but Robert Brustein in the *New Republic* (February 24, 1968) expressed amazement that Miller was still turning out "social-psychological melodrama about family responsibility" at a time when our cities are burning.

In *The Creation of the World and Other Business* Miller comes to grips with the issues of innocence, guilt, and moral responsibility through a retelling of the story of Genesis. Many critics were not amused by the facetious tone of the play when it opened late in 1972. "It's the old story. You're expected to do the same thing you did before," Miller remarked to Leo Seligsohn of *Newsday* (November 26, 1972). "I never do that."

According to Seligsohn, Miller speaks "in a precise, unhurried manner," with "flat tones reminiscent of Humphrey Bogart's tough-hewn New York accent," and he "looks like a great eagle—alert, intense, and watchful." Others have described the tall playwright as "angular," "rangy," and having an "outdoor quality." Josh Greenfeld in his New York *Times Magazine* article wrote: "He manages to combine extreme shyness with a bold sense of self." The *Paris Review* interviewers wrote of Miller: "He is a storyteller, a man with a marvelous memory, a simple man with a capacity for wonder, concerned with people and ideas."

Arthur Miller and his third wife live with their daughter, Rebecca, on a 350-acre farm in Roxbury, Connecticut. (By his first marriage Miller has another daughter and a son.) Miller does most of his writing in a cabin in an isolated section of his land, where he keeps a hunting rifle but no telephone. The playwright smokes pipes and cigars, drives two cars (a Volkswagen and a Mercedes), and enjoys carpentry. He reads little fiction, outside of that of Saul Bellow and Philip Roth, and seldom goes to the theatre, although he does like the plays of Harold Pinter. In politics, he long ago became disillusioned with left-wing socialism and is now a libertarian. At the 1968 Democratic convention he was a McCarthy delegate. Regarding religion, he has said: "I think there is a destiny beyond the bread and butter, but it consists, for me, in creativity. . . . In a society and in an individual . . . the creative spirit . . . is holy, and it takes great effort, a kind of prayer, to keep it alive and to nurture it."

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MILLER, MARVIN (JULIAN)

Apr. 14, 1917- Economist; labor leader
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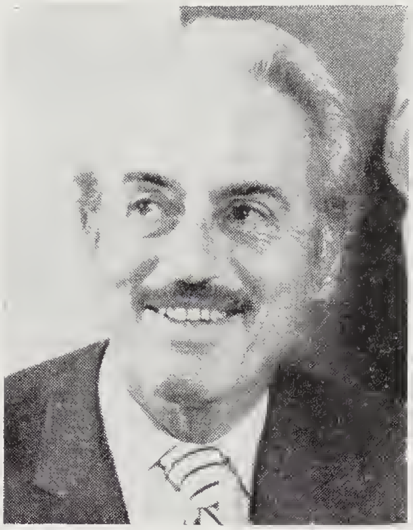
Even World War II failed to stop baseball, but Marvin Miller did, in April 1972, when major league players staged an unprecedented thirteen-day general strike. Led by Miller, the executive director of the Major League Baseball Players Association, the players have won well over $20,000,000 in salary and pension benefits since 1966. Miller was described by Jerome Holtzman in the Chicago *Sun-Times* (April 9, 1972) as "the commissioner of the players" and "the Ralph Nader of professional sports," and John McHale, president of the Montreal Expos and a member of the baseball owners' executive council, has said, "Marvin Miller has done so much for the players he can take a vacation for the next five years and he'll still be ahead of us." A three-year agreement signed in February 1973 increases player benefits, raises the minimum salary of players to $16,500, and opens all salary disputes to arbitration.

Marvin Julian Miller was born on April 14, 1917 in New York City into a close-knit family that included dozens of aunts, uncles, and cousins. He has one sister, Mrs. Thelma Berenson, six years younger than he, who lives in Orlando, Florida with their mother, Mrs. Gertrude (Wald) Miller, a retired school teacher. Miller's late father,



MARVIN MILLER

Alexander, was a salesman in a women's clothing store. Both parents were the children of immigrants from eastern Europe.

Miller's childhood heroes were Tarzan, Babe Ruth, Jack Dempsey and Dazzy Vance. He often went to baseball games in Ebbets Field in Brooklyn, a fifteen-minute subway ride from his home, and he can roll off from memory many of the rosters of the Dodger teams of the 1920's. Sometimes he would go with his favorite uncle, Sid Stern, a construction contractor who gave him his first two-wheel bicycle. "When I went with my uncle Sid we always had box seats," Miller has recalled. "When I went with my father we sat in the bleachers or in the grandstand." He describes his father, who died in 1960 at the age of seventy-eight, as "a gentle and most obliging man" whose rooting for the old New York Giants baseball team "made for many friendly arguments."

His first job, at the age of ten, was delivering the Brooklyn *Eagle,* and later he delivered the New York *Times* and worked as a soda clerk and Wall Street "runner." With the first money he earned he bought a pair of racing ice skates. His interest in unionism is inherited from his father, who worked ten to twelve hours a day, including Sundays, and organized for the Retail, Wholesale and Department Store Employees Union.

After graduation from P.S. 153 in Brooklyn, in 1929, Miller attended James Madison High School, where, as he has recalled, "a good economics teacher" had a strong influence on him. At Miami University in Oxford, Ohio he majored in education to prepare himself for teaching economics. Following his junior year he transferred to New York University, where he received a bachelor of science degree in economics in 1938. Subsequently he took graduate courses at the New School for Social Research also in New York City.

After a brief period of employment in Washington, D.C. as a clerk in the Department of the Treasury, Miller returned to New York in 1940 to work as a social investigator in the city's Department of Welfare. During World War II he was an economist and disputes hearing officer with the Wage Stabilization Division of the War Labor Board, where he had his first experience with labor-management problems.

After the war Miller helped modernize and train new personnel for the United States Conciliation Service, now the Federal Mediation and Conciliation Service. He became affiliated with the International Association of Machinists in 1947, and in 1950 he moved to Pittsburgh to begin a sixteen-year association with the United Steel Workers of America. He was associate research director of the union until 1960, when he was promoted to assistant to union president David J. McDonald. In the latter position his intelligence, imagination, and articulateness soon made his presence conspicuous in labor-management circles. He was, for example, the chief architect from the union side of a precedent-setting self-adjusting contract with the Kaiser Steel Corporation. Relations between the steel industry and the steel workers union had been traditionally stormy, as eight strikes in two decades indicated. In 1959, after the longest of the strikes—116 days—Kaiser Steel broke away from the industry-wide bargaining concept to sign a contract calling for a tripartite committee of representatives from union and management as well as neutral outsiders. The committee developed a plan whereby the fruits of productivity and plant growth were to be shared among stockholders, employees, and consumers. Arthur Goldberg was among the original members, until he became Secretary of Labor under President John F. Kennedy and Miller was appointed as his replacement. In 1963 the Kaiser long-range sharing plan went into effect, with a detailed, complex formula that made the Kaiser employees the nation's highest paid steelworkers.

Concurrently, Miller served as the union coordinator of a newly formed industry-wide human relations committee designed to ward off strikes by beginning collective bargaining immediately after each new contract settlement and not thirty to sixty days before termination of the contract, as had been the custom. It also revised job seniority, preventing lay-offs resulting from increased productivity. In 1963 President Kennedy appointed Miller to his national labor-management panel, and the following year President Lyndon B. Johnson reappointed Miller for a three-year term.

Among the public members of the Kaiser committee was George Taylor, then chairman of the economics department of the prestigious Wharton School of Commerce and Finance at the University of Pennsylvania. Veteran baseball pitcher Robin Roberts, long active in the affairs of the 700-member Major League Baseball Players Association, asked Taylor to recommend a full-time administrator and negotiator for the association, which was at that time, in Roberts' words, "a pretty passive outfit," with a part-time legal counsel, Judge Robert Cannon. Curt Flood in his autobiography *The Way It Is* (1970) described it as "a stooge organization right out of the employers' hip pocket . . . just one more item on our long list of grumbles" and its meetings as "dreary affairs in which the players listened passively to Judge Cannon's dissertations on the Good of the Game."

Recommended by Taylor, Miller campaigned for the $50,000-per-year post of executive director of the association, touring the major league training camps in the spring of 1966 and speaking to the players in hastily arranged meetings. Despite warnings against Miller by the owners and their representatives, who were openly in favor of Judge Cannon, Miller was elected by a 489-136 majority. Commenting on the selection of Miller, Victor Riesel wrote in the New York *World Journal Tribune* (April 8, 1967): "Miller knows a grievance when he sees one, since he was the core of the steelworkers' brain trust."

Miller took office on July 1, 1966, and in January 1967 Richard Moss, also previously associated with the steelworkers, was appointed the association's full-time chief counsel. Threatened as never before, the owners retaliated by hiring their own $50,000-a-year negotiator, John J. Geherin, previously a management representative for the New York Publishers Association. In his syndicated column of February 14, 1967, Red Smith commented, "To the owners 'union' is a dirty word. If this were 1861, they'd all be fighting on Jeff Davis' side."

Although received coldly at first by the owners, Miller soon established a good collective bargaining relationship. Rights and player benefits were set forth contractually and grievance procedures with unprecedented impartial arbitration were established. Previously, the commissioner of baseball issued the final word on all player disputes. Miller won the significant point that it was unfair for the commissioner, a man chosen by management, to adjudicate player grievances.

In 1968 the minimum player salary was raised from $6,000 to $10,000, the first across-the-board minimum increase in twenty years, and it was elevated to $12,000 in 1970 and $13,500 in 1972. First class travel and a liberal meal allowance (eighteen dollars a day) were also guaranteed in 1972. The players' financial gains resulting directly and indirectly from the higher minimums and increased pension benefits gained during Miller's first five years in office totalled more than $11,000,000. Jerome Holtzman wrote in the *Sporting News* (June 20, 1970), "If the active players did the voting, the guy they would immortalize and put in the Hall of Fame is Marvin Miller."

The first major test of strength occurred in early 1969. On February 3 an estimated 125 players, including most of the superstars, met in New York City. It was the biggest mass player meeting in history, a show of solidarity in the dispute over pension grants. The players threatened to boycott spring training, twice rejecting owners' proposals by votes of 491 to 7 and 461 to 6. The owners subsequently increased their offer, and a compromise was reached several days before the official March 1 spring training reporting date.

The players association challenged the legality of the reserve rule, popularly known as the reserve clause, in January 1970, when Curt Flood, an outfielder who had been traded without his prior knowledge or consent—a common occurrence—charged that the transfer violated his rights as a citizen. The case was dismissed two years later by the United States Supreme Court, but the court did call the reserve clause an "aberration" and attorneys for the owners agreed to consider modifications in it. The association won a landmark decision in 1971 in the case of outfielder Alex Johnson, who was suspended without pay "for not giving full effort" on the field. An arbitrator, after a two-day hearing which included testimony from psychiatrists representing both sides, ruled that Johnson be paid in full, on the ground that he was suffering from an emotional disturbance, as grievous as a physical injury. Instead of being disciplined, the arbitrator said, he should have been placed on the disabled list, where a player is entitled to full salary and all accompanying benefits.

The thirteen-day player strike in April 1972, the first general strike in baseball history, caused cancellation of eighty-six games. The players favored the walkout by a vote of 663 to ten, with two abstentions. Dick Young, calling Miller a "Svengali," accused him of mesmerizing the players in the New York *Daily News* (March 23, 1972): "Ball players are no match for him. He has a steel trap mind wrapped in a butter-melting voice. He runs the players through a high-pressure spray the way an auto goes through a car wash, and that's how they come out, brainwashed. With few exceptions they follow him blindly, like Zombies." But in his *Sporting News* article Jerome Holtzman pointed out that "a strong majority of the players, 80 percent or more, are extremely militant and want more of everything, but they keep it hush-hush because they are afraid it will tarnish their so-called image." St. Louis Cardinal star Joe Torre told a reporter: "We could never have achieved what we did without Marvin. He deserves the credit. He took all the heat off the players. Before, they were afraid to express their true feelings because of the fear of being sold or traded." The players' strike was settled when the owners agreed to an additional annual contribution of approximately $1,000,000 to the pension fund, about half of it coming from a surplus created by the fund's $45,000,000 investment portfolio.

The reserve clause will probably never be removed except by an act of Congress. In the negotiations before the opening of the 1973 season representatives of both sides agreed to by-pass the question of the indentured condition of professional baseball players while giving players at least the right to appeal to professional arbitration in salary disputes. The salary arbitration clause is an "either-or" stipulation: the salary decided upon must be either that offered by management or that demanded by the player—not a compromise between the two. Other terms of the three-year accord call for an increase in minimum salary (initially to $15,000, ultimately $16,500), in benefits (such as living expenses in addition to salary—now $35.59 per day), and in a player's share in World Series receipts (up from $15,000 to $20,000).

Slight of build and ruddy of complexion, Marvin Miller is five feet nine inches tall and weighs 160 pounds. He wears reading glasses and dresses conservatively. Tom Fitzpatrick of the Chicago *Daily News* (August 26, 1966) described him as a "gray-haired, little man with a black mustache who looks like a duelist out of the pages of Alexandre Dumas." The left-handed Miller plays tennis with vigor, despite a nerve in his right shoulder that was damaged at birth and causes him to cradle his right arm. His wife, Theresa (Morgenstern) Miller, told Neal Russo of the St. Louis *Post-Dispatch* (April 16, 1972): "He can eat all he wants without putting on weight—it's disgusting. He loves cake, too, the gooshiest kinds. I buy him a carton of cigarettes on Saturday and it's gone by Tuesday." The Millers met at Brighton Beach in Brooklyn when both were on summer vacation in their college days, and they were married on December 24, 1939. Mrs. Miller is a clinical psychologist at Kingsborough Community College in Brooklyn, where she and her husband recently won the faculty mixed doubles tennis tournament. The Millers have two grown children, Peter and Susan. The players association pays Miller $75,000 a year.

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MIRÓ, JOAN (mē-rō' jhō-ān')

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NOTE: This biography supersedes the article that appeared in *Current Biography* in 1940.

As inventive, prolific, witty, and forceful during the past few years as at any earlier period in his career, the Spanish artist Joan Miró, now eighty years old, continues to enrich the form and content of modern art so abundantly that his influence cannot yet be fully measured. Discussing "the extent to which Miró anticipated so many of the current preoccupations of advanced painting," Barbara Rose wrote in *Vogue* (December 1972), "Now, suddenly, Miró—not Matisse or Picasso—looks like the most farsighted of the early modern masters." The wonders of nature, rustic folklore, symbols of age-old fertility cults, subtle psychological experiences, and highly sophisticated literary concepts all come within Miró's cosmic scope. His deceptive simplicity has elicited many erudite and illuminating studies of the complex pictographic and structural aspects of his work. What is likely to assure his immortality is his sense of humor, elucidated or not—his impish irony, risqué puns, merriment, ebullience, and the charming realm of assorted creatures of his inexhaustible imagination.

A Catalan who has always clung proudly to the language and culture of his native province, Joan Miró was born to Dolores (Ferra) and Miguel Miró Adzirias on April 20, 1893 in the Mediterranean coastal village of Montroig, near Barcelona, Spain. There his father, a goldsmith and watchmaker, had bought the farm that inspired the motifs of much of Miró's painting. The rural environment of his childhood, to which he often returned as an adult, provided the greater part of the forms of nature that he developed into his personal vocabulary of sign-images.

Certain distinctive stylistic conventions of Catalan medieval frescoes that Miró saw in country churches also had an enduring influence on his work. His interest in primitive painting, along with a respect for draftsmanship, was encouraged by Modesto Urgell and José Pascó, his teachers at the School of Fine Arts in Barcelona, in which he enrolled in 1907. For a brief period after 1910, when his parents withdrew him from school, he worked as a clerk in a store.

In 1912 Miró resumed his formal study of art, at the school in Barcelona of Francisco de Asís Galí, who helped him to develop his tactile perception by teaching him to model in clay. One of his fellow students at the Galí school was the master potter José Llorens Artigas, with whom he later collaborated on ceramic sculpture. Galí has also been credited with introducing Miró to music and poetry, which have proved to be among the most significant influences on his painting. "I try to apply color like words that shape poems, like notes that shape music," he told John Gruen many years later (*Close-Up*, 1967).

Through exhibitions at the gallery of José Dalmau in Barcelona, Miró became acquainted with paintings of post impressionists, cubists, and Fauvists. His *Portrait of E. C. Ricart* (1917) evidences an obvious admiration for Vincent Van Gogh, and his *Nude with Mirror* (1919) indicates an awareness of cubist faceting and geometric design. Many of his early pictures, such as *View of a Farm* (1918), were romantic, representational landscapes of the Catalan countryside. Almost from the beginning his work was marked by a playfulness and humor paradoxically conveyed with deadpan sobriety.

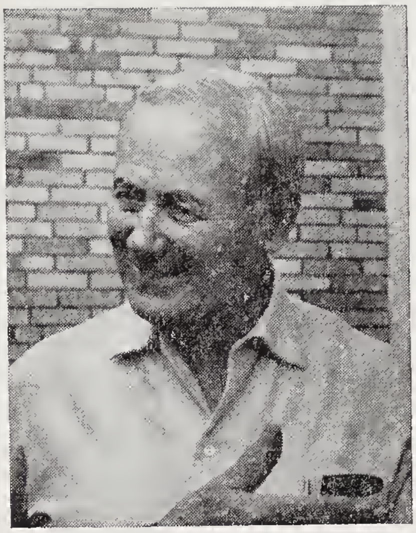
The artistically exhilarating climate of postwar Paris, which Miró visited for the first time in 1919, led him to adopt the pattern that he followed for many years of spending his winters in the French capital and his summers at the farm in Montroig. In Paris he met Pablo Picasso and, apparently, through his fellow Catalan he acquired a fascination for the paintings of Henri Rousseau, to whose primitive manner he was decidedly predisposed. Critics generally agree that the masterpiece of Miró's early career is *The Farm*, which he completed in 1922 after nine months' work and sold immediately to the American novelist Ernest Hemingway, then living in Paris. A crowded canvas of precise detail and intricate design, *The Farm* is a striking amalgam of cubist geometric composition, stylized realism, and deliberately primitive enchantment. Miró himself has called that painting "the crowning work" of his life.

From *The Farm,* Miró moved rather abruptly toward the creation of his own fantastic, semiabstract world of amusing, capricious, and weird biomorphic shapes—as in *Catalan Landscape: The Hunter* (1923-24), *Pastoral* (1923-24), and *Harlequin's Carnival* (1924-25). Most of his creatures have the appeal of the delightful organic forms of Jean Arp and Paul Klee, but some suggest the nightmarish figures of Hieronymous Bosch, whom Miró also resembles in a few canvases of ornate, closely packed images.

Miró's attempt to reveal the wondrousness of life, through the daydream effect of *The Farm* or the free indulgence in fantasy of later paintings, allied him to a group of surrealist poets and painters whose aesthetic dedication to exploring and celebrating subconsciousness was proclaimed in 1924 in André Breton's *Manifeste du surréalisme.* In accordance with surrealist techniques of automatism, Miró customarily begins his pictures spontaneously, letting the brush itself suggest theme and design. Even color is unplanned, since a particular color calls for its own counteracting color. If, however, the first stage of a Miró painting is unconscious and undetermined, the second stage requires careful control and intentional execution.

One of the surrealist painters of clear, though temporary, influence on Miró was Max Ernst, with whom he collaborated in 1925 on sets for Diaghilev's ballet *Romeo et Juliette.* It was more than likely from Max Ernst that Miró appropriated the images, among others, of the pierced eyeball of *The Hunter* and the disembodied ear attached to a listening tree in *The Tilled Field* (1923) and to a ladder in *Harlequin's Carnival.* He borrowed several other of his enigmatic motifs from surrealist painters, but very likely he was less inspired by his fellow artists than by the poets he met in Paris through his friend the painter André Masson. Besides hearing young surrealist authors discuss their poems, Miró read and admired the work of Rimbaud, Mallarmé, and other symbolist poets. Poetry not only supplied him with themes for paintings, along with formal devices like the *calligramme,* but also helped him to develop as a painter-poet who uses shapes of color metaphorically.

A Miró painting is rarely a total abstraction. "For me a form is never something abstract," James Johnson Sweeney quoted him as saying (*The Miró Atmosphere,* 1959); "it is always the sign of something. It is always a man, a bird, or something else." The artist once told Brian O'Doherty of the New York *Times* (December 10, 1961) that he does not try to turn objects into signs and symbols: "I do them and they become symbols afterwards." Elsewhere he has explained that he prefers to use images, such as the sun, stars, and toys, that touch people directly. Probably his most recurrent symbols are erotic. Woman, usually represented by some identifying anatomical feature, is a favorite subject, and sexual experience is often treated as a comic adventure.


JOAN MIRÓ

Among the most radical of Miró's poetic, "automatic" semiabstractions is *Birth of the World* (1925), which takes its title, in part, from the process of creating design from a chaos of blobs of paint dripped and smeared on burlap. The picture was considered ridiculous at the time it was painted and for many years after that. Now praised as a work of daring beauty that is seminal in its treatment of open space, it entitles Miró to be hailed as a progenitor of the abstract expressionists. Because it was owned by a private collector who seldom lent it for exhibition, the painting remained little known until 1968 when it was shown in New York at the Museum of Modern Art, which purchased it in the early 1970's.

Birth of the World belongs to a group of more than 100 "dream pictures," so called among other designations, that Miró painted in the mid- and late 1920's. In many of those canvases he used color, a single color of varied saturation, to open up a field of light. Some are entitled simply *Painting.* Among the titles of others are *Head of a Catalan Peasant* (1925), *The Siesta* (1925), *Circus Horse* (1925), *Person Throwing a Stone at a Bird* (1926), *The Toreador* (1927), and *48* (1927). Years before they began to have an impact on American painting, the British critic Herbert Read saw in Miró's less representational pictures of the 1920's the implications of "a single sensitive line exploring a field of pure color."

After a visit to the Netherlands in 1928, Miró began a series of Dutch interiors in which through experimental handling of color and forms of fairly recognizable objects, sometimes floating in space, he transformed the literalism of Steen, Vermeer, and other Dutch masters into surrealistic fantasy. An improbable, though not incompatible, dreamlike association of objects characterizes the collages and assemblages to which he soon afterward turned. Often made up of "found objects," such as a door and a feather, his constructions seem forerunners of those of Robert Rauschenberg and other pop artists of two or three decades later. Also in Miró's work of the 1930's subdued, abstract organic forms in paintings of a relative somber metaphysical mood contrast with the monsters of his "savage" pictures. The creatures in *Woman* (1934) and *Nursery Decoration* (1938), for example, have a boldness of line and color expressive of violence, though they are tamed by the artist's whimsy and apparently naïve delight in their wildness.

Horrified by the tragic Civil War in Spain, Miró spent some five months in 1936-37 on a single painting, *Still Life with Old Shoe*. Through concrete objects that he hoped would be understandable to all his countrymen and through colors that have been described as "morbid, gangrenous," he painted a denunciation of the war comparable to Picasso's in *Guernica*. Although otherwise nonpolitical, Miró also protested against Fascism in the anti-Franco *The Reaper,* a mural decoration for the Spanish Pavilion of the Paris exposition in 1937, and in the poster *Help Spain* (1937). His anguish became the subject of his macabre *Self-Portrait* (1937-38).

During World War II, when Paris was occupied by the Germans, Miró left the city. Fleeing first to Normandy and then to Spain, he painted a series of small gouaches called Constellations (1941). Filigreed compositions of asterisks, gracefully curving lines, and gaily whirling dots, they reflect Miró's preoccupation with music in wartime isolation and his contemplation of rhythmic, transforming movement in nature on earth and beyond. At the end of the war, in 1945, Constellations were exhibited at the Pierre Matisse Gallery in New York, where they had an encouraging effect on pioneering abstract expressionists like Jackson Pollock.

The lyrical delicacy of Constellations gave way in the following decade to heavy lines and audacious colors in paintings of larger scale. Since 1947, however, when he visited the United States, Miró had been impressed by the work of Robert Motherwell, Adolph Gottlieb, Mark Rothko, and other members of the New York School whose art owed much in one way or another to his own earlier painting. Resuming the direction implied in his dream landscapes of the 1920's, he began moving toward minimalism, or emptiness, in canvases of mural scale. In an interview for *Time* (June 2, 1961) he described his new paintings as "a résumé of all my life and work, a synthesis of all I've done."

Several of Miró's color-field paintings, including the just completed *Blue I*, *Blue II*, and *Blue III*, were exhibited in New York in the fall of 1961. Those and some of his later large, open-space canvases of the 1960's were shown together with many of his dream pictures of 1925-27 at the Guggenheim Museum in New York in 1972. That exhibition, organized by Rosalind E. Krauss and Margit Rowell, who also wrote the catalogue, was entitled "Magnetic Fields," after the name of a book written in 1920 by André Breton and Philippe Soupault in anticipation of the surrealist revolution in literature.

Miró's expressive calligraphy, vital to much of his work and especially to his color-field paintings, intensified after his visit to Japan in 1966. That visit probably accounts too for the Haiku-like titles of some of his pictures, such as *The Smile of the Star to the Twin Tree of the Plain* (1968) and *Hair Pursued by Two Planets* (1969). Also benefiting from Miró's observations in Japan was his work then in progress on color etchings. From 1965 to 1968 he produced dozens of etchings at a workshop on the grounds of the Maeght Foundation at Saint-Paul-de-Vence in France. Fifty of his color etchings were shown at the Museum of Modern Art in 1970.

A desire for closer contact with the masses, according to Miró himself, had led to greater diversification in his work after World War II. With the help of José Llorens Artigas he began making pottery, ceramic sculpture, and murals of ceramic tiles, fired at kilns near Barcelona. The most celebrated products of their collaboration are the ceramic murals for the UNESCO headquarters building in Paris, *Night* and *Day*, which won the Guggenheim International Award in 1958. On other commissions Miró created a ceramic wall for Harvard University (1960), a ceramic mural for the Guggenheim Museum (1967), and a ceramic wall on permanent loan to the Zurich Kunsthaus (1972).

The elemental themes of his paintings—the playful battle of the sexes along with human aspirations beyond animality—are repeated in Miró's sculptures, such as his massive mid-1960 bronze figures *Moon Bird* and *Sun Bird*. When an exhibition of his sculptures was held at the Pierre Matisse Gallery in 1970, John Canaday wrote enthusiastically in the New York *Times* (May 9, 1970), "The new sculptures are so alive, so vigorous and so inventive, that everything he has done until now begins to look like a series of preparatory exercises." Miró's sculptures, poetic and yet laughter-provoking, also attracted considerable critical attention at the same gallery in his 1973 exhibition, which included paintings and mixed-media pieces. Responsive as always to the texture of his materials, he found a new outlet for his uncontainable creative energy in collages of painted woolen matting to which he attached coils of rope and other similar odds and ends.

In 1918, before leaving home for Paris, Miró had his first one-man show, in Barcelona. Fifty years later, in December 1968, Barcelona honored him, for the first time, with a retrospective of 174 paintings and drawings, 122 engravings, thirty-four sculptures, twenty-nine ceramics, and several illustrated books. The works were lent by museums and private collectors of many countries. Between the years of the two Barcelona shows Miró had become well known throughout the world in countless group shows, regular exhibitions in New York and Paris, and major retrospectives in Zurich, Tokyo, London, Los Angeles, and other cities.

Joan Miró in recent years has lived and worked most of the time in Palma de Mallorca, where in 1956 the Barcelona-born American architect José Luis Sert designed for him a large, white stucco studio next to his 200-year-old stone farmhouse. Since 1929 he has been married to the former Pilar Juncosa, a native of Mallorca. They have a daughter, Dolores. A dapper man of slight build, Miró stands about five feet tall. He has bright blue eyes and a lively manner that is also said to be deferential and at times taciturn. On the long walks that he takes for recreation he is likely to pause often to examine again a snail or butterfly or some other marvel of nature, because, he has said, "one must refine the magical sense of things."

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MOORE, MELBA

Oct. 27, 1945- Singer; actress
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Broadway theatregoers became aware of Melba Moore when, between 1968 and 1970, she rose through the ranks of the cast of *Hair* to become the first black female lead in that hippie rock musical, and in 1970 she reached stardom with her Tony award-winning portrayal of Lutiebelle, the drawling back-country Georgia girl in the musical *Purlie*. Since then the singer-actress has cohosted a summer replacement television program and drawn overflow audiences in her tours of night and supper clubs. Jerry Parker of *Newsday* (October 12, 1971) summed up her nightclub presence as "glamorous but funky," and compared her to Barbra Streisand and Aretha Franklin. The petite chanteuse has a wide vocal and stylistic range that includes the sweet and low, but she is generally considered at her best when she is belting out brash Broadway hits or soul tunes.

Although she likes to think of herself as "90 percent rock," that is not Melba Moore's background, as she herself has pointed out. "I know that I'm not really a rock singer—because I've never been a Baptist. I was raised a Catholic, and the Catholic Church just doesn't turn out soul singers." Miss Moore, christened Beatrice, was born in New York City on October 27, 1945, the daughter of singer Melba ("Bonnie") Smith and jazz saxophonist Teddy Hill. Later Bonnie Smith married pianist Clem Moorman, with whom she still works in a nightclub act titled "Bonnie and Clem." By her mother's marriage to Moorman, Miss Moore has three step-siblings, Clementine, Dennis, and Elliot, and a half-brother, Girard. Except for Girard, who is not yet twelve years old, all are pursuing careers in teaching or music.

MELBA MOORE

Miss Moore was raised in Harlem—for nine years—and in "a nice house" (which she "hated") in Newark, New Jersey. She "loved" Harlem, but, as Hubert Saal paraphrased her in *Newsweek* (June 28, 1971), it "scarred" her. She told Saal: "Personally, I was protected. But I was surrounded by violence, by uncles in and out of jail, people cutting each other up. It was a world of the streets, of too many kids, a whole different code of living. I had never learned to talk to people. In Harlem they taught me not only not to be heard but not to be seen."

The singer-actress can—and often does—speak in an earthy, drawling black vernacular as well as middle-American English. Jerry Parker in *Newsday* (October 12, 1971) quoted her as saying that "both" were the real Melba Moore. "I come from both backgrounds. . . . On the one hand there's the black bourgeoisie. My parents always did very well . . . and they always had lots of wealthy white friends. But I was also brought up while my parents were on the road by a lady who was from the deepest piney woods of North Carolina. . . . Till I was five or so I talked just like Lutiebelle in *Purlie*."

Regarding the nursemaid, Lulu Hawkins, Miss Moore told Kay Gardella of the New York *Sunday News* (July 2, 1972): "She and Harlem were the real influences on my life. She was an uneducated woman, a very spiritual person, who was always guided by her feelings. . . . She'd communicate with the spirits. . . . She also believed children should be trained with beatings, so I got plenty of them. Between Lulu and my uncles . . . I was always getting hit." Miss Moore remembers herself as "a rotten kid" made "tough" by the corporal punishment.

In Newark, Miss Moore attended Waverly Avenue Elementary School, Cleveland Junior High School, and Arts High School, where she specialized in music. After studying voice and piano and taking a B.A. degree in music education at Montclair (New Jersey) State Teachers College, she taught music for a year at Peshine Avenue Elementary School in Newark. Her parents wanted her to stay in that "respectable" work, but she "hated" it, partly because, as she has explained, she "was a night person, and teaching just wasn't free enough." Besides, her ultimate goal all along had been show business. "I had been singing since I was four years old," she told Kay Gardella in the *Sunday News* interview. "God gave me an opera voice and I wanted to use it." Elsewhere she has said: "A teaching job just seemed like something to do until I decided how to get into show business."

At the beginning of her show-business career Miss Moore sang and played piano with a group called Voices Inc., made solo singing appearances in New Jersey cocktail lounges and Catskill resorts, and did background singing in Manhattan recording studios. At one recording session, early in 1968, she met Galt MacDermot, the composer of the Off-Broadway hit *Hair,* a joyous Aquarian-age revue billing itself as an "American tribal love-rock musical," then preparing to move to Broadway. At MacDermot's suggestion, Miss Moore auditioned for the new, big-time production of the show, successfully.

When the musical about East Village "flower children" opened at the Biltmore Theatre on April 29, 1968, critics described it as "a rolling, rollicking hippie Hellzapoppin" (Emory Lewis, *Cue,* May 11, 1968) and "a cross between a Dionysian revel and an old-fashioned revival meeting" (*Time,* May 10, 1968). Like most of the cast, Miss Moore went nameless in the reviews, but the parody of the "Motown" singing group the Supremes in which she took part, joining two other female vocalists in one gigantic, size sixty dress, was a favorite of audiences and critics.

During her eighteen months with *Hair,* Miss Moore appeared in a variety of roles and finally took over the female lead, Sheila, which had been previously played by a succession of blue-eyed blondes. Being shy, she refused for six months to take part in the show's nightly dimly lit nude scene, which was optional for cast members. "Finally, I realized that I wasn't concerned so much with being nude as with what people would say," she later recounted. "I had to get over that."

Hubert Saal of *Newsweek* (June 28, 1971) wrote: "*Hair* . . . was her emancipation. Just as its counterculture attitudes opened the eyes of an older generation, it liberated Melba." Saal quoted her: "I had been a misfit, a rule-breaker. People used to say, 'Look at her, going out with a white cat.' But the *Hair* experience informed and reformed my deepest feelings. . . . What *Hair* taught me was to take a chance, to try." Miss Moore has called the exercises in improvisation and nonverbal communication that she went through under Tom O'Horgan, *Hair's* director, "the best learning experiences" of her life, and she told Blair Kirby of the Toronto *Globe and Mail* (September 1, 1971), "Beforehand I was free at heart, but living in a square circle. . . . In *Hair* I got into a new circle, a bunch of people who said what they thought, no matter how bad or shocking it may have seemed."

Miss Moore left the cast of *Hair* to take the role of Lutiebelle, the innocent, pigtailed Georgia domestic who falls in love with the crafty preacher Purlie (Cleavon Little) in *Purlie,* a musical adaptation of Ossie Davis' play *Purlie Victorious,* about the outwitting of an old plantation owner. When the musical opened at the Broadway Theatre in March 1970, most critics had reservations about the book, or the music, or the timeliness of the caricaturing of old racial stereotypes, but they were virtually unanimous (if one does not count the jaundiced John Simon) in praising the performances, especially that of Miss Moore. George Oppenheimer of *Newsday* (March 16, 1970) found the actress-singer "enchanting in her wide-eyed looks, her infectious personality, her comic ability, and her singing and dancing"; Alan Bunce of the *Christian Science Monitor* (March 20, 1970) spoke of her "poise and power and delightful mastery of the pop-blues idiom"; and Jack Kroll of *Newsweek* (March 30, 1970) reported her to be "sweet, cleverly funny, brilliant in her touching, trumpeting, rousingly theatrical soul singing."

In addition to the Antoinette Perry award for best supporting musical actress, Miss Moore's interpretation of Lutiebelle brought her citations from the American Guild of Variety Artists and from *Cue* magazine. In their "Salute of the Week" for April 25, 1970 the editors of *Cue* said of Miss Moore: "This slender, pixie-faced, flashing-eyed girl with the voice like a call-to-arms has this super-cool town [New York] on its feet, cheering."

Melba Moore's salary rose from $130 a week (her *Hair* pay)to $1,000. Additional earnings came from appearances on network television variety shows, a role in the film *Cotton Comes to Harlem* (United Artists, 1970), and recordings issued on the Mercury label. Assessing her first album, *Learning to Give,* in *Stereo Review* (July 1970), Rex Reed marveled at her enormous range and the ease with which she made the transition from the hard rock of "I Messed Up a Good Thing" to the intricate tempo and octave switching of "Time and Love." Also included in the album was "Let the Sun Shine In," a song from *Hair,* that, in Reed's view, "seems to belong to Melba personally." Her second album, *Look What You're Doing to the Man,* released a year later, presented a slicker, worldlier image, typified by a semi-nude cover photo by Richard Avedon. Peter Reilly of *Stereo Review* (June 1971) criticized the new chic quality but warmly praised what he called Miss Moore's "natural gifts: a strong, musical voice, an unforced vitality, and an offhand, innocent sexuality." A third album, *Live!*, recorded at a concert appearance in November 1971 at Philharmonic Hall in New York, was released in the summer of 1972.

After her one-year commitment to the long-running *Purlie* ended, Miss Moore made a lucrative circuit of high-class night and supper clubs, beginning with an engagement at the Waldorf-Astoria's Empire Room in New York City in June, 1971. Hubert Saal reported on that engagement in his *Newsweek* article: "She came out as that sweetheart we all know, . . . grinning at the audience as if . . . she was showing off for all the aunts and uncles. . . . She started out quietly enough, hymnally. Suddenly out of that child came this mountain of a voice, big and strong. . . . Almost every song began softly and sweetly and then all hell broke loose and she exploded high notes without restraint. . . . She used . . . a variety of registers, a range of colors, and a mixture of styles—gospel, blues, rock, pop."

From the Empire Room, where 200 people were turned away on opening night, Miss Moore went on to such rooms as the Palmer House in Chicago. Wherever her nightclub itinerary took her, she made appearances in prisons, such as the Tombs in New York and Cook County Jail in Illinois, in accordance with a vow she made after learning the shockingly large proportion of blacks in the inmate population of penal institutions in the United States. "Too many niggers in jail," she has observed, explaining, "Negroes are more readily suspect of anything." Aside from her prison visits, she is not a political activist. "Everybody has a place in . . . the movement —the Panthers, Angela, and the NAACP," she has said, as quoted by Jerry Parker in his *Newsday* article. "I would like to see more unity."

After witnessing Miss Moore's act at the Westbury Music Fair, Bill Kaufman wrote in *Newsday* (October 13, 1971): "Miss Moore is a superb stylist who bounces on stage looking like a lithe African princess. . . . One gets [the feeling] that Miss Moore can become anyone she wants. She's a belter. Then she transforms into a sultry song goddess."

With her lover, actor-singer Clifton Davis, Miss Moore hosted *The Melba Moore-Clifton Davis Show*, a weekly music-variety hour produced by Viacom International in association with Stan Harris Productions as a substitution for the vacationing *Carol Burnett Show* in the summer of 1972. The series used a boarding house setting, with zany boarders, for format and a rooftop for the presentation of musical productions. Reviewing the opening program in the series, John J. O'Connor wrote in the New York *Times* (June 9, 1972): "As a team, Miss Moore and Mr. Davis are beautiful. Their show is one of the nicest and most refreshing things to happen to television in any season." Looking back over the summer season for the readers of *TV Guide* (September 23, 1972), Cleveland Amory wrote of *The Melba Moore-Clifton Davis Show:* "Of all the shows we saw, that was the only one that was ready for the big time right now."

Resisting pressure from the producers, who complained that her hairline didn't "look right," Miss Moore insisted on playing the television series with her hair in its natural, nappy state. She told Kay Gardella of the New York *Sunday News* (July 2, 1972), "I'm a nigger, and I'm proud of being a nigger. I don't want to be made into something else," and elsewhere she has been quoted as saying: "What's happened to me is important . . . in terms of black kids who might want to emulate me. That's why it's important for me to stay in contact with black folks, and one of the reasons I don't get my hair straightened. I have subtle ways of saying I am black."

Melba Moore is five feet four inches tall, weighs 100 pounds, and wears a size five dress and size six shoes. According to Kay Gardella in her *Sunday News* article, "The star can be a hurt little girl one moment and a woman of the world the next. She can be quietly articulate . . . , and the next second she can whoop and holler like a kid off the streets of Harlem." Hubert Saal, in interviewing Miss Moore for *Newsweek*, found her "comfortable to talk with, given to straight and thoughtful answers, unsuspicious and responsive," and Rita Delfiner of the New York *Post* (April 11, 1970), after visiting the chanteuse in her Manhattan apartment, reported that she has "a youthful mien," an "impish look," and a "bubbling sense of humor." Miss Moore told Miss Delfiner that her favorite food was "pig feet with hot sauce" but that she was on a strict diet of fish, boned chicken, and turkey, and she confided to another reporter that she "hates" alcohol and feels that marijuana "can't be good for your voice." Before setting up a ménage with Clifton Davis, in 1970, Miss Moore was married for several years to George Brewington, who also served as her manager.

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MUJIBUR RAHMAN, SHEIK *See* Rahman, Sheik Mujibur

NEWTON, HUEY P.

Feb. 17, 1942- Political activist
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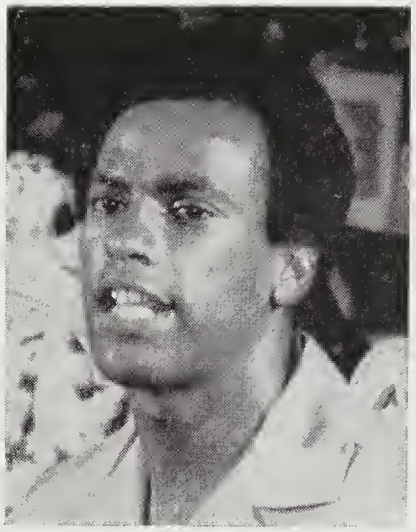
The Black Panther party, cofounded by Huey P. Newton and Bobby Seale, sprang out of the Oakland, California ghetto in the late 1960's to be-



HUEY P. NEWTON

come a national paramilitary organization dedicated to black "self-defense." Its "rhetoric of the gun" was best symbolized in a campy, widely circulated poster portrait of Newton, wearing black beret and leather jacket, sitting on a rattan throne, a spear in one hand and an M-1 rifle in the other. Following a violent confrontation with Oakland police in which one officer was killed, Newton served more than two years in jail before charges against him were dismissed. When he emerged from prison in 1970 to resume command of the Panthers, he changed his title from "Minister of Defense" to "Supreme Servant of the People," and since then the Panthers loyal to Newton (as opposed to the hardline militant faction led by Algeria-based Eldridge Cleaver) have renounced their violent posture to concentrate on community organization. The Black Panthers remain Marxist-Leninist revolutionaries, dedicated to the establishment of "a Democratic Socialistic society free of racism," but Newton has explained that they are "practical revolutionaries," who look upon such services as ghetto health clinics and breakfast programs for children as "tools for the revolution." "Those programs are important but they are only tools. If they were anything more we would be reformers, but we aren't."

Huey Percy Newton, who was named after Huey Long, Louisiana's late benevolent-despot governor, was born in New Orleans, Louisiana on February 17, 1942 to Walter Newton, a sharecropper and Baptist preacher, and Armelia Newton. As the youngest of seven children (four boys and three girls), Newton has always been, in the words of Jerry Tallmer of the New York *Post* (June 6, 1970), the "beloved baby" in what the Panther leader himself describes as a "very together," close-knit family.

When Huey was one year old the Newtons moved to Oakland, California, an industrial city with a current population of 362,000, thirty-five percent of which is black. Most of the blacks, along with poor whites, live in the drab neighborhoods of the flat central city, while more affluent citizens inhabit the surrounding hills. In Oakland, Newton's father, now retired, eventually became a laborer with the city street department. "My father usually held three jobs, never less than two, to make sure we survived," Newton told Digby Diehl in an interview published in the Washington *Post* (August 16, 1972). "And when the loan people came and took my father's money, it didn't seem to me that they worked. They would just take my father's money. . . . As I grew up, it was always the same—always the bills, and my father worked seven days a week. I saw that what they tried to teach me in school didn't work out—that if you are industrious you'll be successful." Newton explained to John Peterson in an interview for the *National Observer* (February 12, 1972) why he has never owned anything: "I refuse to pay the bill collector. I know what happened to my family."

Lacking incentive, and demoralized at being pigeonholed as a slow learner by white teachers, Newton often absented himself from school, and when he did attend he was, by his own ranking, "one of the top ten bad guys." He has estimated that he was suspended from the various public schools he attended about thirty-eight times (some of the periods of suspension were spent in juvenile hall), and he has revealed that he remained illiterate throughout the course of his schooling because "the school made me believe that I couldn't learn to read. I really believed that I never could." He told John Peterson that only his older brother, Melvin, knew that he couldn't read. "I've a good memory and I was a good artist, so I'd get my brother or fool someone else into reading books for me. I'd memorize what they said."

Following his graduation from Oakland Technical High School, with a D average, Newton quickly taught himself to read. "Right after high school," he told Gilbert Moore, author of *A Special Rage* (1971), "I started to read Plato's *Republic.* I read it through about five times until I could actually understand it. . . . This was a trigger point in my life because after I finally succeeded in reading this book I sort of gobbled up everything I could get."

Inspired by the example of his brother Melvin, who has a master's degree in social work, Newton earned an associate in arts degree at Merritt College, a two-year Oakland institution, and took courses at San Francisco Law School for eight months. (As a college student, he met Bobby Seale.) Meanwhile he was becoming interested in street politics and amassing a police record. On one occasion, when charged with stealing from a bookstore, he successfully pleaded his own case. On another, in 1962, he was convicted of a misdemeanor, battery on a police officer, and placed on probation for a year. In 1964 he was arrested for bringing a kitchen knife into a political argument at a party in a middle-class home, found guilty of assault with a deadly weapon, and given a three-year sentence, the first six months of which he served in county jail, the remainder on probation.

The Black Panther party was organized in October 1966, with Huey Newton as minister of defense and Bobby Seale as chairman, and the following year Eldridge Cleaver joined the party leadership as minister of information. The party's manifesto, written by Newton in consultation with Seale, was a broad call for "power to determine the destiny of our black community," with immediate emphasis on the need for "organizing black defense groups" to "end police brutality." The party mobilized recruits from the Oakland ghetto into small units with common rules of discipline, including abstinence from drugs and familiarity with the works of Mao Tse-tung, Malcolm X, Frantz Fanon, and W. E. B. Du Bois.

Newton, Seale, Cleaver and their cohorts, recognizable by their clenched-fist salutes, leather jacket-and-beret uniforms, and "power to the people" slogans, patrolled the Oakland ghetto, keeping police under surveillance, following police cars to the scenes of encounters with citizens, where they would stand as armed observers. Radical writer Paul Jacobs, a friend of Newton, has recounted: "They [Newton and Seale] had been in pre-law together, and that's how they found out it was legal in California to carry guns in the open. They'd also carry around their law books, and when the cops came up and hassled them they just opened the books and pointed. You can imagine how the cops reacted to that."

Early in 1967 the Panthers provided an armed escort for Betty Shabazz, Malcolm X's widow, at a memorial meeting for Malcolm in San Francisco, and in April they demonstrated in Richmond, California against the police killing of a young black, Denzil Dowell. But they remained generally unknown outside of Oakland until they created a splash in the national news media, on May 2, 1967. On that date thirty Panthers (not including Newton, who was still on probation) brandishing rifles and shotguns, marched into the California State Assembly to protest an arms control bill on the Assembly's agenda. According to the Panthers, the bill had been introduced at the request of the Oakland police.

In seething Oakland the police responded to the State Assembly spectacle with accelerated harassment of the Panthers, whom they stopped, questioned, and arrested on any pretext. About 5 A.M. on October 28, 1967, Newton and a friend, Gene McKinney, were returning from a party when their car was stopped for a "traffic check" in West Oakland by John Frey, a young patrolman whose rapport with ghetto residents had been egregiously negative. Soon, Frey was joined by another patrolman, Herbert Heanes. A scuffle ensued, and within moments Frey lay dead of wounds inflicted by bullets from his own gun, Heanes lay wounded, and Newton had a bullet wound from stomach to back.

After Newton's indictment for first-degree murder, assault, and kidnapping (he was accused of forcing a motorist to drive him to the hospital), his case became a national *cause célèbre*. Left-wing groups organized support for him; the radical Peace and Freedom party nominated him to run for Congress; militant black leaders warned, "If Huey goes, the sky's the limit"; and college students on campuses around the country demonstrated to the cry, "Free Huey! Set our warrior free!" Panther membership in the San Francisco Bay area jumped from about sixty members to several hundred, and new chapters sprang up in New York City, Detroit, San Diego, and Los Angeles.

Some 2,500 demonstrators ringed Superior Court in Oakland when Newton's trial opened on July 16, 1968. A prominent white San Francisco lawyer, Charles Garry, conducted the defense before Judge Monroe Friedman and a jury of eleven whites and one black, who served as foreman. Three principal witnesses appeared for the prosecution: Patrolman Heanes, who testified that he saw Newton struggle with Frey but did not see a gun in Newton's hand; Henry Grier, a bus driver, whose testimony conflicted with statements he had made to police earlier; and John Davis, a police criminologist, who said that Frey had indeed been killed with his own gun. Newton told, as he remembered it, what happened after Frey ordered him out of his car and tried to force him over to Heanes's car: "He [Frey] hooked me in the face with his left arm. I was dazed and went down to one knee. I saw him draw his service revolver and felt something like boiling hot soup spilled on my stomach. There were shots all around and the world was spinning. I don't know what happened." After an eight-week trial, Newton was found guilty of voluntary manslaughter (that is, manslaughter under provocation) and sentenced to a prison term of two-to-fifteen years.

In the interview with Digby Diehl published in the Washington *Post*, Newton said that solitary confinement in prison helped him to discipline himself and focus his life. "One time they threw me in solitary confinement for fifteen days. It was a terrifying experience. My rebellious character determined that my sole motive was not to let them break me. . . . Everytime they opened the door, they'd see me doing exercises instead of begging to be let out. . . . The punishment is to take everything away from you that you need in order to exist. If you overcome that . . . you've overpowered them."

On May 29, 1970 Newton's conviction was reversed by the California Court of Appeals, which cited several errors by the trial judge, the most serious of which was his failure to instruct the jury that Newton's statement that he was unconscious when Frey was shot was a complete defense and acceptance of it required acquittal. The reversal was sustained by the California Supreme Court, and on August 5, 1970 Newton was freed on $50,000 bail. (Two years later, after his second and third trials ended in hung juries, the charges against him were dismissed on a motion by Oakland District Attorney Lowell Jensen.)

During Newton's final year in prison concerted pressure—including armed nocturnal raids—from federal and local law enforcement agencies had decimated and scattered the Panther leadership and demoralized much of its membership. Newton returned to civilian life to find that membership had dropped from a peak of 2,000 in thirty cities to less than 1,000, and soon even that diminished membership was rent by schism. The division between the Newtonites and the followers of fugitive leader Eldridge Cleaver became sharper as Newton made increasingly clear that he was shifting Panther policy in a nonviolent direction. In the spring of 1971 he announced that the party would "get involved with the black church" and would establish headquarters in Atlanta as a springboard to working in rural areas in the South in the footsteps of the old Student Nonviolent Coordinating Committee. The following summer he led the Panthers in a successful nonviolent boycott of the Cal-Pac Association, a group of black California liquor-store owners. After six months of picketing, the stores agreed to make regular contributions to the United Black Fund, a church-run fund to subsidize social services for the poor in black ghettoes.

Newton made the new Panther policy explicit in statements to the press early in 1972 in which he said that there might well be a violent revolution in the future, Panthers or no Panthers, but for the time being at least the party was "rejecting the rhetoric of the gun." John Peterson in his *National Observer* article quoted him regarding that "off-the-pigs" rhetoric: "It got about forty of us killed and sent hundreds of us to prison. . . . The gun itself does not symbolize a revolutionary. In order to win a revolution you must participate, you must have broad support." According to a United Press International dispatch in *Newsday* (January 31, 1972), he said the Panthers planned to "organize the community" by such tactics as picketing merchants to compel them to contribute money or merchandise and to conduct national voter registration drives.

Later in 1972, in his interview with Digby Diehl, Newton affirmed the Panthers' belief in "intercommunalism—the relatedness of all people." He said: "The Black Panther party is not a separatist party. We believe that it's a natural law of the universe that everything is interconnected and becoming more so because of the advancements of technology. Yet you can't fairly fit us into the integrationist line. . . . It's not a question of separation or integration . . . [but of] controlling the institutions in our community. . . . If a white person comes into this black majority community, he has a right to be represented. . . . As victims of racism, we won't take up that banner. . . . Either we live together in harmony or we'll live in combat and cause the destruction of our species."

In Oakland the Panthers run a free health clinic, psychoanalysis service, plumbing service, an accredited elementary school, a children's breakfast program, a busing service for parents visiting their children in prison, an agency to aid welfare clients, a shoe outlet, and a clothing outlet. Those services, and others in other cities, are financed by sales of the *Black Panther* newspaper, donations, and sales of Newton's collection of his writings, speeches, and interviews, *To Die for the People* (Random House, 1972). "[This is] a badly written Marxist interpretation of Afro-American life that few readers will want to finish," C. C. Ware said of the book in the *Saturday Review* (July 1, 1972), but Bert Cochran in the *Nation* (June 26, 1972) described the volume as "an indispensable source for understanding the Black Panther party and its recent evolution."

Tall, slim, handsome Huey Newton was described by Digby Diehl as "quick-witted, and prone to sarcasm," and Diehl wrote that his apartment is "immaculate, suggesting the impressive disciplined efficiency that Newton exudes in person." The apartment is a borrowed luxury penthouse in Oakland. "People ask me why I'm living in a $650-a-month apartment. It belongs to a New York attorney who uses it for a West Coast office. I've received a lot of threats, and it is a building with a good security system." The only noticeable decoration in the sparsely appointed apartment is a painting of Ché Guevara.

Many have remarked on Newton's "charisma," but a writer for *Newsweek* (March 22, 1971) observed that his charismatic gifts are "private and metaphysical, not public and rhetorical. He is a high-pitched, herky-jerky public speaker." Fay Stender, a white woman lawyer who helped Charles Garry defend Newton, has described Newton as personally "gentle": "His anger is political. . . . He says things differently from the rest of us. It's something like poetry." Jerry Tallmer in his New York *Post* article reported that on tape Newton's voice comes across as "slow, light, unmenacing, and, yes, poetic." Earl Caldwell, after interviewing the Panther leader for the New York *Times* (July 8, 1970), wrote that "his words come fast and enthusiastically," with never a lapse "into the four-letter words that often punctuate the language of other Panther leaders." According to Caldwell, "Newton smiles easily, but there is a toughness about him." Newton says that he will never take up a profession or marry or have children or own a house, that he is a revolutionary who lives for nothing but the new world of the future.

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NIDETCH, JEAN (nī'dəch)

Oct. 12, 1923- Organization official; business executive
Address: b. c/o Weight Watchers International, Inc., 175 East Shore Rd., Great Neck, N.Y. 11023

Millions of overweight persons in the United States and abroad have achieved slimmer figures because of Jean Nidetch, the trim and vivacious founder of Weight Watchers International. A former 214-pound housewife from Queens, New York, Mrs. Nidetch shed her excess poundage a decade ago by holding talk sessions with overweight friends during which they helped each other stick to their diets. Talk coupled with a sensible eating program proved to be such a successful way to help people lose pounds and ward off obesity that Weight Watchers International was incorporated in 1963. It has since expanded into a multimillion-dollar business with scores of imitators. As the organization's chief promoter, the evangelical Mrs. Nidetch fervently spreads Weight Watchers' message of hope in her lectures, books, and television and radio appearances.

Jean Nidetch was born Jean Slutsky in Brooklyn, New York on October 12, 1923, the daughter of David Slutsky, a cabdriver, and Mae (Fried) Slutsky, a manicurist. At birth Jean weighed a moderate seven pounds three ounces, but she began to get fat soon afterwards. "I'm sure that my compulsive eating habits began when I was a baby," Mrs. Nidetch noted in her memoirs *The Story of Weight Watchers* (New American Library, 1970), which she wrote with the help of Joan Rattner Heilman. "I don't really remember, but I'm positive that whenever I cried, my mother gave me something to eat. I'm sure that whenever I had a fight with the little girl next door, or it was raining and I couldn't go out, or I wasn't invited to a birthday party, my mother gave me a piece of candy to make me feel better."

Fed by their overweight mother, Jean and her younger sister Helen grew into chubby children. The only member of the family to remain thin was their father, who seemed to take no interest in food. Unlike many fat children, Jean seemed not to suffer from her corpulence in school. "I was popular because I was a talker and I developed a circle of friends, all overweight," she recalled in *The Story of Weight Watchers.*

"Determined to be someone important," Jean Slutsky enrolled at City College of New York after graduating from Girls High School in Brooklyn. She planned to major in business administration, but had to drop out of college after only a few months when her father died in February 1942. For a short time she worked for the Mullin Furniture Company in Jamaica, and then she got a job with a company called Man O'War that published tip sheets for horse racing. By the end of 1942 she was employed by the Internal Revenue Service, where she remained for five years.

In 1945 Jean Slutsky met Martin Nidetch, a young man from her neighborhood who had just returned from United States Army service. Of their courtship she has written, "We ate together. We didn't go dancing or bowling or roller-skating. We ate." After two years of joint gourmandizing, the couple were married on April 20, 1947. At that time Jean wore a size 20 dress, but she dieted down to a size 18 with the sides let out for the wedding.

The day after the ceremony the newlyweds left for Tulsa, Oklahoma, where Martin Nidetch had secured a job as credit manager for a Federal chain store. There Jean Nidetch got a job as a saleslady in a department store called Street's. After less than a year in Tulsa the couple left for Warren, Pennsylvania, a small town in the northwestern part of the state, where Martin again got a job with a Federal store, this time as manager.

JEAN NIDETCH

Jean and Martin Nidetch arrived in Warren in January 1948. Jean helped out in the Federal store, where everything was sold but food, and after a time got a job in the personnel department of Sylvania Electric. Appropriately enough, the Nidetch's best friends in Warren were a couple who ran a restaurant. In 1949 Mrs. Nidetch gave birth to her first child, a boy who died soon after birth, and two years later she had a second child, David. In 1952, when David was two months old, the Nidetches returned to New York, where Martin went to work for the Carey limousine service as an airport-bus driver, a job he held for twelve years. After living with relatives for a time, the Nidetch family settled down in a modest cooperative apartment in Little Neck, Queens.

Although Mrs. Nidetch had two small children to care for after the birth of another boy, Richard, in 1956, she managed to find time to join all kinds of organizations. "I became involved in anything that came my way," she wrote in *The Story of Weight Watchers.* "And whatever organization I got into, I usually ended up heading it." One of the organizations in which she was most active was the North Hills League for Retarded Children, for which she proved herself a dynamic fund raiser, selling, among other things, tickets to theatre benefits. After serving as fund raiser, she was elected president of the league for two years in a row.

Despite her frenetic round of activity, Mrs. Nidetch continued to eat compulsively. Not that she did not try to diet: she has called herself a "professional dieter" who tried every diet and appetite-suppressant pill that she could find. Each time she dieted, she would lose weight, but then she would return to her old eating habits and become heavier than ever. At the same time, her husband continued to gain weight. "We developed a whole act about our size and we were the life of every party," Mrs. Nidetch confessed in her memoirs. "People waited for us to say something funny, and we usually did. After all, if you're fat, you have to make a joke about your weight before somebody else does."

By 1961 Jean Nidetch's five-foot-seven-inch frame was burdened by 214 pounds. When, one day in the supermarket a woman embarrassed her by asking when her baby was due, she became desperate. Since she had exhausted her repertoire of diets and had tried every diet doctor in the New York-New Jersey area, she decided to make an appointment at the New York City Department of Health obesity clinic.

In October 1961 Jean Nidetch began attending the obesity clinic. There she was given a diet, instructed to follow it with no substitutions, and told to lose at least two pounds a week until she reached her goal weight of 142. Each week she was to return to the clinic to be weighed. For ten weeks she followed the diet faithfully—except that each night she locked herself in the bathroom and gorged on cookies. Unable to confide her weakness to her family, the other members in her class at the clinic, or her teacher there, a svelte woman who acted as if she had never eaten a cookie in her life, Jean Nidetch decided she had to talk to someone. She therefore called up six overweight friends and invited them over to talk. It was the informal beginning of Weight Watchers.

With her friends Jean Nidetch discovered that she could freely confess all her food excesses and they did the same. The six all went on her diet, began bringing new overweight friends to the group, and within two months forty women were meeting at Mrs. Nidetch's house. After the second meeting, she quit the obesity clinic because she was able to accomplish more through the meetings. On October 30, 1962 she reached her goal of 142 pounds.

Having exorcised her own food demons, Mrs. Nidetch replaced her compulsion to eat with a drive to help others to achieve what she had done. With her encouragement, her husband and overweight son David shed pounds, and so did her mother and sister. When the groups meeting in her home became too unwieldy she transferred the meetings to the basement of her apartment house. After she began receiving telephone calls from fat people, many of them recluses, asking for help, she drove around the entire metropolitan area visiting individuals or groups. She even toted a large scale with which to weigh them. Finally, one couple that she had helped, Felice and Albert Lippert of Baldwin, Long Island, persuaded her to abandon her exhausting and expensive peregrinations and go into business. In May 1963 the Lipperts and the Nidetches formed a corporation, and Weight Watchers opened its doors to customers in a loft over a movie theatre in Little Neck.

By 1967 Weight Watchers was moving outward from metropolitan New York across the country, and by September 1968, when it became a publicly owned corporation, it had eighty-one franchises in forty-three states and ten franchises abroad. Currently Weight Watchers International, Inc., is a $40,000,000 organization with over a hundred franchises in the United States, Puerto Rico, the Virgin Islands, Mexico, Canada, Great Britain, Ireland, Australia, and New Zealand. In addition the organization owns operations in West Germany, Sweden, South Africa, Rhodesia, Italy, France, Holland, and Denmark. Since its inception, more than 5,000,000 people have enrolled in the Weight Watchers program.

Prospective Weight Watchers must have at least ten pounds to lose and, preferably permission from a physician before embarking on the program. (In New York a medical release is mandatory.) Fees vary; the average registration is $4, after which members pay about $3 a week to attend as many meetings as they wish. Dues are collected each week and no one signs a contract. After being weighed at each meeting, members listen to a lecture from their teacher, a successful graduate of the program. Later they discuss their progress with the teacher and each other.

The Weight Watchers diet is essentially the one that Mrs. Nidetch was given by the New York Department of Health. Written by the late Dr. Norman Jolliffe, the diet prescribes a sensible regimen of lean meat, fish, skim milk, and plenty of fruits and vegetables. One of its main advantages is that it allows reducers to eat an amazing amount of food. Besides the required three balanced meals a day, reducers may snack between meals on unlimited amounts of many vegetables, including cabbage, radishes, celery, and mushrooms. Strictly forbidden are alcoholic beverages, sweets, and fatty or oily foods like pork or nuts. Certain breads and other high carbohydrate foods are allowed in small portions. After reaching his goal weight, a member is given a maintenance plan, which is a more varied and somewhat more caloric version of the reducing program.

On June 11, 1973 Weight Watchers celebrated its tenth anniversary at a gala reunion at Madison Square Garden, in New York City. Some 16,000 members attended and were entertained by Bob Hope, Pearl Bailey, and other entertainers. "Look, there have been plenty of diets around, and plenty of people who have lost weight," Mrs. Nidetch told *Newsday*'s food editor, Barbara Rader, just before the event. "But what makes Weight Watchers different is that, ten years later, we can stage a big reunion and 20,000 people will show up at Madison Square Garden still keeping their weight off. This is what makes our program succeed."

The business end of Weight Watchers is handled by president and chairman of the board Albert Lippert, who oversees the organization's enterprises, which include, besides the franchises, a monthly *Weight Watchers* magazine, a daily syndicated TV program called *Weight Watchers Forum,* a string of summer camps for overweight boys and girls, a line of frozen foods, and a line of diet beverages and desserts.

But the business enterprises of Weight Watchers could not exist without the organization's "image" and chief public relations agent, Jean Nidetch, whose vivacity, sincerity, and showmanship capture audiences wherever she goes. After watching her perform in Providence, Rhode Island, Louis Botto of *Life* (May 27, 1969) wrote, "She is part Tallulah Bankhead (marathon talker), part Ethel Merman (loud), and part Joan Rivers (funny)." A familiar guest on such television talk shows as Merv Griffin's and Johnny Carson's, Mrs. Nidetch has appeared on over a thousand local and national television and radio programs. Besides *The Story of Weight Watchers*, she is the author of *The Jean Nidetch Weight Watchers Cookbook* (Hearthside Press, 1966), which has sold over 1,500,000 copies, and a recent updated version of that cookbook entitled *The Weight Watchers Program Cookbook* (1973).

Many cities and states have bestowed awards upon Jean Nidetch. Her honors include being named an Honorary Kentucky Colonel and the Long Island Advertising Club's 1972 "Man of the Year." Mrs. Nidetch is a former consultant to the New York State Assembly Committee on Mental Hygiene and adviser to the New York State Joint Legislative Committee on Child Care Needs.

Jean Nidetch enhances her image with a platinum blond hairdo (her hair is naturally brown) and a wardrobe of designer clothes. For the past two years she has made her home in the Brentwood section of Los Angeles, not far from her show business friends. Recently divorced from her husband because they had developed "in different directions," Mrs. Nidetch has become interested in art galleries and opera and plans to enroll at UCLA to study psychology. She is a veteran of four years of psychoanalysis. "There is something very disarming about the way Jean Nidetch revels, with frank and unabashed delight, in her new-found fame and fortune," British journalist Jessica Mitford wrote for the New York *Post* (December 2, 1967). The millionaire evangelist of weight watching shows no signs of losing enthusiasm for her new life. "I'm on a perpetual high," she told Daniel Kahn of *Newsday* (July 2, 1972). "I don't need booze or pills. I want people to believe me—not like me."

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O'BOYLE, CARDINAL PATRICK (ALOYSIUS)

July 18, 1896- Roman Catholic prelate
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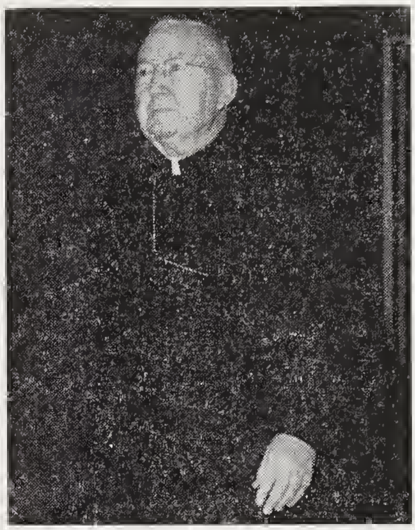
When Patrick Cardinal O'Boyle retired as Archbishop of Washington on March 3, 1973, he had served the Roman Catholic Church for over fifty years. Although as a parish priest in New York City and as head of the Washington archdiocese, O'Boyle distinguished himself as a social activist and civil rights leader, at the same time he adopted a conservative approach to religion, obeying the motto he had chosen when he was consecrated Archbishop: "Stand in the faith." During the years following Vatican II, while other clerics struggled to update Catholic doctrine, Cardinal O'Boyle stood firm in his adherence to unchanging principle. His strict interpretation of the 1968 papal encyclical banning artificial contraception culminated in a bitter and disruptive controversy that ultimately changed the concept of ecclesiastical authority.



PATRICK CARDINAL O'BOYLE

Patrick Aloysius O'Boyle was born to Michael and Mary (Muldoon) O'Boyle in Scranton, Pennsylvania on July 18, 1896. His father, an immigrant steelworker, died in 1907. As the only surviving child, the boy took odd jobs to supplement his mother's income as a rectory housekeeper. Two paper routes, summer employment in textile mills and on farms, and a year as a $3-a-week office boy for Dun & Bradstreet, Inc., introduced Patrick to human need and directed him toward a career of social service through the church.

After completing his undergraduate education at St. Thomas College (now Scranton University) in 1917, he enrolled in St. Joseph's Seminary in Yonkers, New York, graduating in 1921. Ordained at St. Patrick's Cathedral in New York City on May 21, 1921, he was first assigned to St. Columba's Church, in the Chelsea section of New York City. The young curate spent five years at that parish directing its charitable and social service activities. His next assignment, as the executive director of the Catholic Guardian Society, convinced O'Boyle that he needed more professional training, and, in 1931, he earned a graduate degree from the New York School of Social Work. During the 1930's, while teaching at Fordham University's School of Social Services, he served as the assistant director of the child care department for Catholic Charities, New York Archdiocese, and as executive director of the Immaculate Virgin Mission, Staten Island.

Father O'Boyle's administrative talents did not escape episcopal attention. On August 18, 1943 Archbishop Edward Mooney of Detroit, chairman of the National Catholic Welfare Conference, appointed him executive director of War Relief Services. On the strength of his achievements in that post, Francis Cardinal Spellman named him executive director of Catholic Charities of New York on May 15, 1947 and on July 24th, Archdiocesan Consultant "to advise and assist the Cardinal." When Archbishop Michael J. Curley of Baltimore died in the spring of 1947, Pope Pius XII separated Washington, D.C. from the Baltimore Archdiocese and added to the newly created Washington Archdiocese five Maryland counties—Montgomery, Prince Georges, Charles, Calvert, and St. Mary's. Patrick O'Boyle, the pontiff's choice as the first Archbishop of Washington, was installed at St. Matthew's Cathedral in the nation's capital on January 21, 1948.

Viewing his new position as both an opportunity and a challenge, O'Boyle soon established himself as a determined activist for humanitarian causes and an outspoken critic of existing social conditions. He called for a liberalized immigration policy, suggested government-sponsored family allowances to alleviate poverty, proposed a partnership between public and private welfare agencies, urged the creation of an urban coalition to examine the problems of the inner city, and, in 1968, temporarily halted all new church and church school construction, diverting the funds to the poor. Despite his accomplishments in social reform, critics have charged that he suffered from "lingering paternalism." As one dissident priest remarked to a New York *Times* reporter (November 10, 1968), "He still believes in charity rather than changing institutions."

O'Boyle was perhaps most effective in breaking down racial barriers in education, housing, and employment. Several years before the Supreme Court's historic 1954 decision barring segregation in the public schools, he integrated the District of Columbia parochial schools. In 1956 he anticipated another Supreme Court ruling when he insisted that Roman Catholic schools in three southern Maryland counties admit blacks. Continuing his crusade for civil rights, he organized and chaired the Interreligious Committee on Race Relations in 1963, an interdenominational group devoted to providing blacks with decent housing, equal job opportunities, adequate welfare assistance, and integrated schools. When that group joined forces with other organizations to conduct the Civil Rights March on Washington on August 28, 1963, the Archbishop threatened to withdraw from the program unless the Student Non-Violent Coordinating Committee leader John Lewis toned down "inflammatory" passages in the speech he planned to deliver at the scheduled ceremony. (Lewis acceded to O'Boyle's demands.) In the spring of 1966, disregarding Congressional complaints against his clerical lobby, O'Boyle presided over an interfaith convocation at Georgetown University that marked the beginning of a campaign of public pressure and private prayer to urge early enactment of the Civil Rights Bill. Yet he refused to cooperate with the Washington Lay Association in their fund-raising efforts for slum housing rehabilitation, preferring a pilot program sponsored by the Archdiocese. Although he wrote pastoral letters denouncing blockbusting and other panic-selling tactics, he often ignored segregationist practices in some of his urban parishes while promoting the building programs of suburban districts. Commenting on the Archbishop's contributions to the civil rights movement, James Gibbons, president of the Washington Lay Association, told Thomas J. Fleming (New York *Times Magazine*, November 24, 1968) that O'Boyle was "a fraud. He has not done one thing for the Negro in Washington since he desegregated the schools. His liberal image is as phony as a three-dollar bill."

For two decades, from 1948 to 1967, the Archbishop was showered with honors. In 1948 he was named spiritual director of the Society of St. Vincent de Paul throughout the world, and in 1955 he received the George Meany Lattare Medal, the highest award ever bestowed on Roman Catholics. Several times he was elected to the administrative board of the National Catholic Welfare Conference and in 1962 was chosen to serve on the Vatican Ecumenical Council's Commission for seminaries, universities, and Catholic schools. When Pope Paul VI established the new ecclesiastical province of Washington in 1965, adding the Virgin Islands to the Province, he elevated Archbishop O'Boyle to the rank of Metropolitan.

When, on May 29, 1967, the Pope named Archbishop O'Boyle to the Sacred College of Cardinals, the humble prelate responded characteristically, insisting that the honor was not intended for him alone. In a public statement acknowledging the appointment, he interpreted the papal gesture as an "expression of the Holy Father's gratitude not only to priests, religious, and devoted laity of the Washington Archdiocese, but also to the many clergy and laymen of other faiths who have labored beside us in attacking problems of racial and social injustice which are of common concern." On July 5th of that year, the Pope assigned the new Cardinal to the Roman Curia, the administrative organ of the church.

The widespread challenge to institutional authority that characterized the 1960's disquieted the new Cardinal, who was particularly disturbed by the questioning of established theological doctrine that took place at Vatican II. In April 1967 the conservative prelate was faced with student unrest on the Washington, D.C. campus of the Catholic University of America, the only Catholic university in the United States with direct connections to the Vatican. Students and faculty staged a five-day sit-down strike protesting the dismissal of Father Charles E. Curran, a theology professor who advocated a relaxation of the church's ban on the use of contraceptives by Roman Catholics. After a hastily convened meeting of the board of trustees, O'Boyle, as chancellor of the university, announced the reinstatement of Father Curran, and his promotion to the rank of associate professor.

When Paul VI issued the papal encyclical *Humanae Vitae* banning all methods of artificial birth control on July 29, 1968, Cardinal O'Boyle found himself embroiled in a religious controversy that threatened to undermine the authority of the Roman Catholic Church. Because *Humanae Vitae* was not infallible, or *ex cathedra,* bishops in Belgium, Austria, West Germany, and in many American archdioceses permitted each priest to follow his conscience in counseling and in hearing confessions. Cardinal O'Boyle, however, circulated a stern pastoral letter ordering priests and parishioners to "follow the encyclical without equivocation, ambiguity, or dissimulation." In response to O'Boyle's letter, a group of dissident professors at Catholic University issued a statement, eventually signed by six hundred theologians across the country, recommending that Catholics use artificial contraception "according to their consciences." The Association of Washington Priests repeated the theologians' conclusions in a petition signed by Father John Corrigan, its chairman, and fifty-one other priests. The Cardinal's response to that insubordination was two-fold. With the concurrence of the trustees, he allowed the disobedient faculty members to continue teaching, provided they did not speak out publicly against the encyclical. He dealt more harshly with his priests, threatening them with canonical sanctions unless they signed a statement promising not to "teach, preach, or counsel" against *Humanae Vitae.* When some forty dissenters refused, he disciplined them, barring some from all priestly functions, and forbidding others to "teach, preach, or hear confessions."

The public outcry against O'Boyle's interpretation of the papal edict and his punishment of the priests deeply affected the Cardinal. Aware that he had been described as a "cross between Genghis Khan, King Lear, and a neurotic Irish priest" by *Commonweal* (October 8, 1968) and as "the Mayor Daley of Catholicism" by the *New Republic* (November 30, 1968), the bewildered Cardinal, confronted by a crowd of anti-O'Boyle demonstrators, told James Meagher of the *National Observer* (September 9, 1968) that he did not realize he had so many enemies. On Sunday September 23, 1968, while the Cardinal explained his stand from the pulpit of St. Matthew's Cathedral, several hundred worshippers, in an unprecedented protest, walked out, but those who remained gave him a standing ovation. Staging rallies and "pray-ins" to publicize the issue, the Association of Washington Priests, the Washington Lay Association, and several other groups pressured the National Conference of Bishops to mediate the argument between the priests and the Cardinal. On November 15, 1968 the bishops issued a statement supporting *Humanae Vitae,* and in a sense, vindicating O'Boyle, but they agreed that they had no authority over intradiocesan matters and refused to get involved in the priests' fight. As the dispute entered its second year, the Pope, in an unusual move, published a letter in support of O'Boyle's position. On September 11, 1969 nineteen priests filed a formal protest against the Cardinal's action in the Roman Catholic courts. Finally, on April 30, 1971, nearly three years after the issuance of *Humanae Vitae,* the Vatican's Congregation for the Clergy announced its decision. While upholding the Cardinal's teaching authority, the arbitrators felt that conscience must determine moral decisions. Both sides were satisfied with the compromise, and most of the nineteen priests returned to their parishes.

In accordance with a papal recommendation that all bishops retire at seventy-five, Cardinal O'Boyle submitted his resignation in July 1971. It was accepted on March 3, 1973. A New York *Times* article (March 4, 1973) announcing the Cardinal's retirement said of his career: "Cardinal O'Boyle's reputation as a liberal on racial and social issues, a reputation later disputed by his critics, did not extend to matters of church doctrine, on which he has been called an orthodox strongman." O'Boyle had, for instance, fought to retain Latin in the Mass. His conservative, legalistic approach to worship prompted his censure of the People, a freewheeling congregation of laymen and priests. In the fall of 1967 he publicly condemned their folk masses as "flagrant violations of the liturgy" and banned them from his archdiocese. A builder bishop, O'Boyle had overseen the construction of 317 new buildings, most notably the $30 million National Shrine of the Immaculate Conception, which was opened in 1959.

The short, gray-haired prelate has been described by a close friend as "a man of simple tastes and complex humanity." Throughout his years as Archbishop he maintained his vigorous health by taking a brisk late afternoon walk. On those walks the strong voice and dignified manner of the Cardinal dissolved as he greeted passersby, revealing a witty, friendly spirit. In an interview with William R. Mackaye of the *Washington Post* (March 4, 1973) after his resignation, he was asked whether he would return to Scranton to join his only surviving relative, a ninety-two-year-old aunt, Margaret Muldoon. His eyes twinkled behind rimless glasses. "Well," he said in his Irish brogue, "Scranton is a possibility, but it isn't one of those things you do overnight."

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O'NEAL, RYAN

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Although the actor Ryan O'Neal had starred for five seasons on the highly popular television series *Peyton Place,* it remained for his Oscar-nominated role in the feature film *Love Story* (1970) to reward him with professional esteem commensurate with his fan appeal. As a result of the enormous commercial success of that movie, for which he earned a salary of $25,000, his fee per picture jumped to $500,000 against 10 percent of the gross. In today's highly competitive packaged entertainment world, he is one of the few performers under thirty-five years of age, whose "name" itself can obtain financing for a project. He is generally regarded as a very personable actor who has demonstrated a measure of versatility in the western *The Wild Rovers* and the comedy *What's Up, Doc?,* but has yet to duplicate the caliber of his *Love Story* performance.

Patrick Ryan O'Neal was born in Los Angeles, California on April 20, 1941, the older son of the scriptwriter and novelist Charles "Blackie" O'Neal and his wife, the actress Patricia Callaghan. Ryan's brother, Kevin, became a television performer. During O'Neal's childhood the family traveled a good deal, living in Mexico, the British West Indies, England, and Germany. Despite the nomadic existence, his early years were happy, as he recalled in an interview with Bernard Drew (White Plains *Reporter Dispatch,* April 14, 1971): "I've always had a solid family life. There was not only love there, but humor. I could always talk about anything at home." By the time he enrolled in Los Angeles' University High School, one of five California schools he attended, he had developed a brash, devil-may-care attitude. "I knew life was a kick, a fun time. And part of the fun, I guess, was getting into a lot of fights," he told William Murray of the New York *Times* (March 7, 1971). On another occasion he admitted to having been born with a chip on his shoulder.

It was at that lazy, carefree point in his life, in 1958, that O'Neal's parents, working on *Tales of the Vikings,* a television series being produced in Germany by Kirk Douglas' Bryna Productions, sent for their older son and entered him in the United States Army High School in Munich. As an excuse to avoid attending the strict, disciplinary school, O'Neal applied for a job as a stunt man and extra on *Tales of the Vikings.* When he was rejected because of his youth, the determined teenager wrote a pleading letter to the television show's producer, George McCahan: "I am six feet tall and with a false beard I will look as much like a Viking as any actor on the set. Please don't turn me down! I may be the Gary Cooper of tomorrow." McCahan reconsidered and hired O'Neal for the series. For seven months he worked on the thirty-nine episodes, often as a stand-in for its star, Jerome Courtland. While performing the dangerous stunts required for a rugged-action story set in pre-1000 A.D., O'Neal, whose only previous acting experience had been as a four-year-old child working in a play with his parents, decided on his future career. "Each time I fell, I really got hurt because I didn't know how to fall. Then for the first time, wanting to act really hit me," he once explained, as quoted in the New York *Sunday News* (January 2, 1971). "Before that, I had just taken drama in Los Angeles High School because it was easier than the English course and counted the same. In high school, I considered acting sissy stuff."

Although his family remained in Europe after *Tales of the Vikings* finished production, O'Neal returned to Hollywood, determined to have a show business career. He continued his high school education at the Hollywood Professional School and while waiting for acting assignments to materialize, found employment as a truck driver, lifeguard, and dishwasher. At a New Year's Eve party in 1960 he got into a fight with an aggressive stranger and soon found himself in the Lincoln Heights jail, where he served fifty-one days of a sixty-day sentence. Relating the sobering experience, he assured William Murray, "I've been absolutely clean ever since."

In the early 1960's O'Neal obtained small acting roles in several TV series, including *Dobie Gillis, Two Faces West, Perry Mason, G. E. Theatre, The Virginian, This Is the Life, The Untouchables, My Three Sons, Bachelor Father,* and the *June Allyson Show.* For a while he was under contract at Universal Studios, whose officials, he believed, hoped to find in him a young Doug McClure. His big acting break occurred when he was hired to play the well-bred younger son of a wealthy ranch owner, portrayed by Anne Seymour, in the modern western TV series *Empire,* starring Richard Egan. It was Egan who suggested O'Neal for the role, although he had never seen O'Neal act. They worked out at the same gymnasium, and Egan explained, "It was just a matter of Ryan himself being so impressive." The one-hour series, filmed on location in Santa Fe, New Mexico, premièred on NBC-TV on September 25, 1962, but it could not compete with the audience appeal of the rival Red Skelton show. It folded after thirty-two episodes. By that time O'Neal had adopted the professional name of Ryan O'Neal, to avoid confusion with the already established performer Patrick O'Neal, who is a third cousin to Ryan.

As a result of his video exposure on *Empire,* the producer Paul Monash hired O'Neal for a starring role on ABC-TV's evening soap opera series *Peyton Place,* filmed at Twentieth Century-Fox. He was cast as Rodney Harrington, a clean-cut, all-American, though somewhat spoiled rich man's son. The continuing story of *Peyton Place,* based on Grace Metalious' sensational novel, was first seen twice a week and later three times a week. It proved to be an immediate success with the public, if not the critics. Reviewing the series in *TV Guide* (October 10, 1964), however, Cleveland Amory commented, "We were impressed with the entire cast, particularly Dorothy Malone and Ryan O'Neal." In the course of the show's five years on the air, beginning in September 1964, O'Neal appeared in 519 of the total 540 episodes. *Peyton Place* viewers saw him involved in a shotgun wedding, a divorce, the loss of his girlfriend, and a murder frame-up. He had become a cripple by the time the series went off the air in the spring of 1969. Although he gained nationwide popularity from *Peyton Place,* particularly with the fan-magazine set, the actor had early become disenchanted with the production-line series, which took no summer recesses. He later told Bruce Bahrenburg of the Newark *Sunday News* (February 14, 1971), "The key to success in that show was learning your lines, even those that were awful. We didn't have time to fool around. We worked five days a week grinding out 90 minutes of television each week. . . . Some of the things the script forced us to say were so bad we had to whisper them, hoping no one would hear us."

At the end of his *Peyton Place* assignment, O'Neal was able to negotiate a film contract with Warner Brothers-Seven Arts, fulfilling his ambition to perform in feature motion pictures. His first release for that studio was the color movie *The Big Bounce* (1969), which costarred the actress Leigh Taylor-Young, who had played Rachel in *Peyton Place. The Big Bounce* had the distinction of being among the first American-made major pictures to exploit nudity. Despite that gimmick, *Variety* (February 12, 1969) ranked it "one of the most ludicrously inept films in some time." *The Big Bounce* quickly disappeared from the circuits, as did O'Neal's next picture, Twentieth Century-Fox's *The Games,* distributed on a quick playoff showcase release in August 1970. In that "enjoyably rotten movie," as Joseph Gelmis described it in *Newsday* (August 10, 1970), O'Neal portrayed an American runner competing in the Rome Olympic games against British (Michael Crawford), Czech (Charles Aznavour), and Australian (Athol Compton) runners. The "inside" look at the motivations of Olympic athletes presented O'Neal as a pep-pill-gobbling swinger. Howard Thompson of the New York *Times* (August 8, 1970) praised the film as "genial, sunny and brisk" and thought O'Neal "looks his All-American boy role and manages to convey a good deal more." But the reviewer for *Cue* (August 15, 1970) reflected the majority opinion in finding O'Neal's brash American "more obnoxious than believable." Leigh Taylor-Young had an unbilled cameo role as a liberated co-ed who meets O'Neal at a Yale College drinking party.

Despite its generally disappointing reception, *The Games* had important consequences for O'Neal's career. The scriptwriter of that feature was the Yale University professor Erich Segal, who went on to write a screenplay entitled *Love Story.* The novelization of that scenario, which in a reversal of the usual procedure appeared long before the film version was made, became a phenomenal best seller. When Paramount Pictures purchased *Love Story* Segal suggested O'Neal for the lead male role of Oliver Barrett 4th, a Harvard undergraduate and later a law student. The studio executives were not persuaded and initially sought, among others, Jon Voight and Beau Bridges, who both rejected the part. Ali MacGraw, who had already been selected to play the female lead, was the wife of the former actor Robert Evans, recently made production head of Paramount Pictures. She and Segal convinced the studio leaders that of the 340 actors who had been considered and/or tested for the role, O'Neal was the best.

RYAN O'NEAL

Much critical appraisal of *Love Story* agreed with the opinion of the *Harvard Crimson* reporter Gregg Kilday, who deplored *Love Story* as "a great joke" and as irrelevant to Harvard. However, the public, seemingly tired of the modern trend of film making which focused heavily on violence and sex, supported the widely publicized opinion of Vincent Canby, who wrote in his New York *Times* review (December 20, 1970) of *Love Story*: "What can you say about a movie about a 25-year-old girl who died? That it is beautiful. And romantic. . . . That my admiration for the mechanics of it slops over into a real admiration for the movie itself." The smooth, if synthetic, tearjerker grossed over $50,000,000, making it the third-ranking all-time box-office champion, next to *Gone With the Wind* and *The Sound of Music.* Mouthing such inane lines as "Love means never having to say you're sorry," O'Neal was convincing as the young husband who must stand by helplessly as his wife dies of leukemia. His moving performance led a reviewer for *Variety* (December 16, 1970) to observe, "It's O'Neal's picture by a good margin." O'Neal was nominated for a best actor's Oscar, but he lost out to George C. Scott, who won for his performance in *Patton.* O'Neal and Ali MacGraw did win Italy's top movie prize, the David of Donatello awards, in tribute to their work in *Love Story.*

Eager to transcend his rather simplistic collegiate screen image, O'Neal accepted a costarring role opposite William Holden in *The Wild Rovers*, released by MGM in 1971. O'Neal credits Holden with helping him to iron out kinks in his acting style and names *The Wild Rovers* as a favorite professional venture. The Blake Edwards-directed feature about two lonesome, good-natured cowboys who tire of range life, rob a bank, and are pursued to Mexico, met with mixed critical notices, particularly in regard to the director's blending of legend, realism, and humor. Aside from puzzling over ambiguities in the character that O'Neal created, some reviewers found fault with the story as slow moving, uneventful, and discursive.

In a distinct change of pace O'Neal next costarred with Barbra Streisand in a screwball comedy, *What's Up, Doc?* (Warner Brothers, 1971). It was directed by Peter Bogdanovich in a deliberate effort to revive the wacky fun of such movie hits of the 1930's as the Cary Grant-Katharine Hepburn *Bringing Up Baby*. Within the convoluted plot, O'Neal, sporting a pair of thick-lensed horn-rimmed glasses, portrays an absent-minded musicologist who attends a San Francisco convention to deliver a scholarly paper on musical responses among primitive people. Soon the introverted O'Neal is engaged in madcap mayhem with an outgoing, zany, perennial student, played by Barbra Streisand, as a foul-up of identical hand luggage puts secret state papers, a fabulous jewel collection, a change of clothing, and O'Neal's vital rock specimens into the wrong hands. The escapist entertainment of Bogdanovich's romantic farce was appreciated at the box office, but in reviews O'Neal suffered the disadvantage of having his performance judged almost exclusively as an imitation of Cary Grant.

O'Neal has since completed Warner Brothers' *The Thief Who Came To Dinner*, a Bud Yorkin film costarring Jacqueline Bisset. The production received mixed reviews from the critics when it was released in early 1973. *Paper Moon* (Paramount, 1973), a Peter Bogdanovich film starring O'Neal and his nine-year-old daughter, Tatum, proved a far more successful vehicle for O'Neal. Most critics praised the film, noting, especially, the scene-stealing performance of Tatum O'Neal.

Ryan O'Neal once said of his career, "I don't want to be a Monty Clift, making only a few films, but then I don't want to be an Elliot Gould either." When asked about his hopes for the future, O'Neal confided to interviewer Baird Searles for an article in *After Dark* (August 1971), "I would like to have some peace of mind. I'm developing it. I'm getting that together. Surrounding myself with people who can protect me and let me get some of the peace that is necessary before you lose all your perspective."

Husky, though slim, and still boyish looking, Ryan O'Neal is six feet one inch tall, weighs 170 pounds, and has curly reddish-blond hair, blue eyes, and an expressive, open face. Since the release of *Love Story* he has given scores of interviews, but some feature writers have found his manner toward them "volatile" and "unpredictable." According to the Hollywood columnist Sidney Skolsky (New York *Post*, November 20, 1971), O'Neal is known for being "snappish and arrogant at a nod of his golden brow. Later, he can be charming and a charmer." He is also said to have an engaging sense of humor.

During the filming of an *Empire* segment O'Neal met the actress Joanna Moore, whom he married in April 1963. They have two children, Tatum Beatrice and Griffin Patrick. The couple were divorced in February 1967 and a day or so later O'Neal married Leigh Taylor-Young, who had joined the cast of *Peyton Place* after the departure of Mia Farrow. Mrs. O'Neal lives in Santa Fe and is at present separated from her husband, but she visits him with their son, Patrick, at his luxurious Malibu beach house. Swimming, surfing, jogging, and skiing keep O'Neal in athletic trim. He is an expert handball player, having won the Los Angeles Silver Annual Handball Tournament in 1970. A one-time amateur boxer who competed in the West Coast Golden Gloves bouts in 1956 and 1957, he has invested financially in the boxing careers of welterweight Hedgemon Lewis and heavyweight Walter Moore and has remained an enthusiast of the sport.

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International Motion Picture Almanac, 1972

PARKS, BERT

Dec. 30, 1914- Television entertainer
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A talent for what he calls "showmanship"—doing what is right for a particular program—has sustained the forty-year career of Bert Parks on radio and television, where he became familiar to millions as quizmaster on *Break the Bank* and other giveaway shows and as master of ceremonies, since 1955, of the annual Miss America Beauty Pageant. Although he asserts that he can be either ebullient or subdued in approach, as the occasion requires, his popularity has depended greatly on his affable, folksy manner and a buoyant style that he made the vogue among host-emcees. The TV critic John Crosby once described his wide, expressive grin as "a smile you can read by." In a change of medium that demonstrated his versatility Parks starred on Broadway in the *Music Man* during 1960-61. At present he can be seen on television as emcee of the nationally syndicated series *Circus!*

Bert Parks was born in Atlanta, Georgia, on December 30, 1914, to Aaron Jacobson, a merchant, and Hattie (Spiegel) Jacobson. He has an older brother who still lives in Atlanta. From 1926 until 1932, he attended the boys' preparatory school Marist College, a military day school founded by the Marist Fathers, a Catholic order. At the age of sixteen he got his first broadcasting job at radio station WGST in Atlanta, at a starting salary of $7 a week. Beginning as an announcer who also filled in as errand boy and record guardian, he worked up to chief announcer, at a salary of $15 a week, and stayed with the station for over two years. In 1933 he went to New York and, lying about his age ("It's the only lie I've ever told in my life," he was quoted in *Celebrity Register* as saying), he auditioned for CBS. The radio station hired him as a staff announcer, making him, at eighteen, the youngest network announcer in the country.

With the versatility required in those early days of radio, quick-thinking, enthusiastic Parks capably carried out any assignment given to him. On one occasion he became an actor on a radio western called *Bobby Benson*. Unseen by the audience, six-foot Parks played the role of Little Luke Leadbetter, the best friend of the hero, acted by Billy Halop, who later became famous as one of the "Dead End Kids." Parks's first important break came when he was assigned to the popular *Eddie Cantor Show*, to which he contributed not only as announcer, but also as straight man and occasional vocalist. During his early radio career he was also master of ceremonies for the *Xavier Cugat Show* and announcer for the *Camel Caravan* series. His friends and coworkers at CBS, where he remained as staff announcer until 1939, included such well-known announcers as Harry Von Zell, Paul Douglas, Ralph Edwards, André Baruch, and Mel Allen.

After the United States entered World War II, Parks joined the Army as a private in 1942. Shipped overseas, he served as an infantryman for two years in China, where he engaged in reconnaissance operations and in establishing underground radio stations behind the Japanese lines. At one time he spent three weeks in enemy territory working with a wire recorder. In a less dangerous assignment, he announced a weekly Army radio program from the China, Burma, India Theatre of Operations. By the time he was discharged from the Army in 1946, he had been promoted to the rank of captain on the staff of General Joseph W. Stilwell and had received the Bronze Star.

When he returned to CBS, Parks was recommended by Bud Collyer for the job of quizmaster on a new giveaway show, *Break the Bank*. To reward him for making the game a hit, in 1948 CBS officials chose him host-emcee of an additional giveaway show, *Stop the Music*, which they scheduled for broadcast in competition with NBC's very popular *Fred Allen Show*. The Parks show was so enthusiastically received by the listening audience that within a year the veteran radio comedian Fred Allen saw his program drop from the number-two spot in the ratings to number thirty-eight. The following year in 1949, Parks's success was threatened by the Federal Communications Commission's vote of 3-1 to ban giveaway shows from the air. The networks appealed to the courts and during the long interval, when the case was being decided, many of the big giveaway shows were dropped by their sponsors because listeners had lost interest. Parks's shows were not among them, however, and the canceling of the other quiz programs only increased his appeal with radio audiences.

BERT PARKS

As the entertainment potential of television became increasingly realized in the late 1940's, giveaway shows proved even more popular in the new medium than they had been on radio. Parks's *Break the Bank* and *Stop the Music* made a happy transition to TV and continued to flourish until the mid-1950's. Including both radio and television presentations, *Bank* ran for eleven years and *Music*, for seven. With his rugged good looks, his mobile eyebrows, his flashing smile, and his jovial manner, Parks enchanted a host of television viewers. In the fall of 1952 he added two more game shows to his television schedule, *Double or Nothing* and *Balance Your Budget*. The former was also heard on radio via ABC and the Canadian Broadcasting Corporation.

At the height of his career in the 1950's, Parks performed in twelve shows a week. That was the era when the enthusiasm and sense of showmanship displayed by the host on a giveaway show was of primary importance; the questions or games were secondary. Parks headed the list of quizmasters, which included Jan Murray, Robert Q. Lewis, Dennis James, Walter O'Keefe, and Warren Hull. As he told Gerald Nachman of the New York *Post* (September 6, 1964), "I created a whole era. I started the pattern. If I dropped out of a show, they were through. Everything was the MC. When you did a quiz, there was no support. Just you and those questions." Although not admired by the critics, some of whom found him bombastic and frenetic and called certain of his shows "innocuous" and "nonsensical" and even "terrible," Parks remained a favorite with audiences.

In early 1955 a big prize-money quiz show called *The $64,000 Question* was being planned for television. Offered the position of emcee of that expensive program, Parks refused, feeling that $64,000 was too large a cash prize for any show to give away and believing the show would not succeed, or at best serve only as a summer replacement. Instead of Parks, Hal March was signed as host for the show, which went on to phenomenal success. With March, a new type of quizmaster came into fashion, and the vigorous, spontaneous style of emceeing originated by Parks began to lose favor. As he acknowledged in the *Post* interview, "The turning point was soft-spoken Hal March." Because of the response to *The $64,000 Question*, its sponsors decided to produce a companion program, *The $64,000 Challenge*. Parks sought the job of emcee, but was not accepted. *Question* and *Challenge* were both eventually canceled because of scandal and investigation involving answers being supplied to contestants before the show went on the air. But by that time, the new soft-sell, low-keyed approach in emceeing had prevailed on television. For ten months during 1957-58 Parks did not have a program on the small screen. "I just didn't belong, at least not at that point," he explained to Bob Salmaggi of the New York *Herald Tribune* (February 22, 1959). "Anybody who raised their voice above a whisper on TV was clobbered. And smile? You had to have guts to do even that!"

Having decided that to survive in TV he would have to follow the trend of the times, Parks returned to television on July 1, 1958 with a somewhat subdued style as host of a quiz show called *Bid 'n' Buy*. Sid Bakal in his review of the show for the New York *Herald Tribune* (July 2, 1958) found that "compared to the others [quiz shows] that have preceded it recently it is closer to the center of the target than most. . . . Under Bert Parks, an experienced hand at this type of show, the program moved nicely and in interesting fashion." Harriet Van Horne reported in the New York *World-Telegram and Sun* (July 2, 1958), "Bert Parks, a man to the parlor game born, is quiz master. . . . I should hate to imagine the show without him. He may be a bit euphoric for some tastes, but he brings so much jollity to his job that you wish he has something to be really jolly about."

By fall of that year Parks was being seen as host of two more shows, *County Fair*, on which contestants performed stunts for prizes, and *Masquerade Party*, a panel show that had started as a summer fill-in during 1952 and had played alternately on NBC and CBS since that time. In addition, he had a daily radio show entitled *Bert Parks Bandstand*. In October he also replaced the emcee on *The Big Pay-Off* and was chosen to continue as host on *Masquerade Party* when, a few weeks after concluding its run on NBC, it became a replacement program on CBS. In January of 1960, when the show switched back to NBC, again as a replacement program, Parks accompanied it. He found room in his busy schedule to serve on May 27 as host of *Thrills of the 1960 Circus*, a television special showing a live performance of acts of the Ringling Brothers and Barnum & Bailey Circus.

"I always wanted to be an actor," Parks has said, as quoted in *Celebrity Register*. The opportunity to fulfill his ambition came on June 27, 1960, when he replaced Eddie Albert in the leading role of the hit Broadway musical *The Music Man*, a character created by Robert Preston. Well received by the critics and the public in the part of a con man reformed by love, Parks appeared in the show for 330 performances. After the musical closed, he accepted other legitimate stage engagements, touring the summer circuit in the Broadway musicals *Mr. President* and *Damn Yankees*. Rather than make a curtain speech after his performances, he customarily sang the song "Miss America," with which he had become identified.

Since its first telecast in 1955, the Miss America Beauty Pageant has unofficially opened the fall television season every September. And for each of the lavish spectacular's eighteen presentations Parks has acted as host and sung the "Miss America" song. During his run in *The Music Man* he took a ten-day vacation in September to go to Atlantic City to carry out his part in the 1960 pageant. He also had to tape a week of advance shows for *Masquerade Party*, on which he was appearing simultaneously with his performances in the musical. The contest to select Miss America has not always been approvingly regarded by the television critics, who, however, have not been able to diminish its fascination for the public. Parks once pointed out in an interview for the New York *Sunday News* (February 18, 1962), "Do you know that the 1961 show had the largest audience—69 million people—of any event in history?" In a review of a recent annual Miss America Pageant, a critic for *Variety* (September 16, 1972) commented on the monotonous, pedestrian quality of the show, but added, "Still it's live television and does call for (and get) genuine audience response from viewers—something not to be scorned in the sitcom jungle."

After concluding his year's run on the Broadway stage, Parks had returned to television in a musical quiz game show *Yours for a Song*, which made its debut as a weekly feature on ABC-TV in November 1961. Although the critic for the New York *World-Telegram and Sun* (March 28, 1962) urged, "The wretched half-hour should be chased off the air," his counterpart on the New York *Herald Tribune* (November 15, 1961) felt, "It's really and truly a happy show. . . . Parks is back with the big smile and easy patter, as ageless as the games he plays."

When, in September 1964, he interviewed Parks, who at that time had no TV program, Gerald Nachman wrote in the New York *Post*, "What really bothers Bert Parks . . . is not what critics may think of him ('I had to stop worrying about that a long time ago') but what has happened to the craft of MCing since his departure." He quoted Parks as protesting, "Today, the game is the whole thing. The MC's personality is *nothing*. There's no spontaneity any more. It's all narration, recitation. . . . There's no fun any more. . . . The nerve has been removed." Nachman suggested, "Except for one incredible Saturday night a year [the Miss America Pageant] television may have seen the last of Bert Parks, your genial MC." His prediction proved false, for in the early 1970's Parks again appeared as host-emcee on a family television series, *Circus!*, produced by Twentieth Century-Fox Television. For the series, now in national syndication, Parks and his wife traveled to various European locations to tape the best possible circus acts for showing in the United States.

Bert Parks met Annette Liebman on a blind date when she was a student at Columbia University and he was still a comparatively new announcer at CBS. They were married on June 8, 1943, shortly before he was sent overseas during World War II. In about 1948 they moved to Greenwich, Connecticut, where they had a ten-room house built on their four-acre property. Calling himself "a square," Parks has never had much interest in hobnobbing with celebrities in theatrical restaurants and nightclubs, unless he had to do so for business reasons. When working in New York, he preferred to drive directly home to Greenwich after each of his television and theatre performances so that he could spend as much time as possible with his wife and family. He is the father of twin sons, Joel and Jeff, now in their mid-twenties, and a daughter, Annette, two years younger. Brown-eyed, dark-haired Parks still has the engaging appearance of a male model. His hobbies are walking, swimming, gardening, and tennis, and his favorite form of relaxation is boating. At his present home, in Hollywood, Florida, he turns his leisure aboard his boat into productive time by learning all he can about navigation and safety rules. Commenting some years ago on the critics who ridiculed his cheerful manner, Parks told Nachman, "Anyone who smiles nowadays is suspect. They think either he's drunk or stupid. . . . I'm still sane. I've never been to a psychiatrist. I'm not an alcoholic and I have never had an ulcer." The recipient of the TV Forecast Award in 1950, he also holds the Poor Richard Award for 1957, the City of Hope Award for 1958, and the March of Dimes Man of the Year Award for 1963.

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PAVAROTTI, LUCIANO (pä-vä-rot'tē)

Oct. 12, 1935- Opera singer
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As Martin Mayer wrote in *Esquire* (November 1972), "the most plausible candidate in years for the title of The New Caruso" is big, outgoing tenor Luciano Pavarotti, who began singing opera professionally in his native Italy in 1961, made his debut at the Metropolitan Opera in 1968, and reached superstardom at the Met in 1972. Combining power with quality, Pavarotti is, in the consensus of critics, the best Italian *bel canto* singer in the opera world today. Even when in prolonged flight in the highest register, his perfectly pitched voice never loses its purity of tone and articulation as it soars out over the orchestra to the back of the largest of opera houses. Pavarotti, an amiable applause-lover who does not like operas in which the soprano or baritone can upstage him, such as *La Traviata*, naturally prefers roles such as the Duke of Mantua in *Rigoletto*. His other favorites include Tonio in *La Fille du Régiment*, with its spectacular sequence of high C's; Arturo in *I Puritani*, which is even more challenging; and Elvino in *La Sonnambula*. He looks forward to the day—three or four years hence, by his reckoning—when his voice will be dark enough for *tenore spinto* roles like Cavaradossi in Puccini's *Tosca* and Manrico in Verdi's *Il Trovatore*.

Luciano Pavarotti was born on October 12, 1935 in Modena in the Po River valley of Italy. "That's where I learned to be happy," he told Hubert Saal of *Newsweek* (March 5, 1973). "I'm a country boy. Modena is a city with 10,000, all my friends and most of them my relatives." In the *Saturday Review* (February 3, 1973) Irving Kolodin quoted him on the subject of his birthplace: "Everybody sings. We have an old opera house seating 1,200 where visiting companies from Bologna or Parma put on a few performances a year, and the local forces mount an annual production." Pavarotti's father, Fernando, a baker by trade, sings in the chorus of local productions and, according to Pavarotti, still has a "beautiful" tenor voice. In the interview with Kolodin, Pavarotti said that he would like soon to create a Christmas record on which his father would render "Panis Angelicus." While the father often attends his son's performances, Pavarotti's mother, Adele (Venturi) Pavarotti, a former tobacco factory worker, is confined to her home by a severe heart ailment. She has seen him perform professionally only once, and on that occasion the excitement was so much for her that she required medical attention. The tenor has a sister, Gabriella.

The solid muscle that undergirds Pavarotti's copious flesh was developed when, as a slimmer youth, he was an all-around athlete, especially

LUCIANO PAVAROTTI

good at European-style football, called soccer in America. But he was above all "born to be a singer," as he has said. "Our house was full of records, and I went to the opera a lot." He also sang in the children's choir of the local church. Among his childhood friends was soprano Mirella Freni, a native of Modena, who often performs with him.

Before daring to gamble on a professional career, Pavarotti thought he had better prepare himself for a more secure livelihood. His mother, dreaming of an ultimate bank presidency, wanted him to become an accountant, but he rejected that possibility in favor of teaching. With good grades behind him, he qualified for the teacher-training program at the Instituto Magistrale in Modena, where he graduated in 1955. He taught elementary school for two years before deciding to try for a professional career as a singer. When he did so decide—with his father's encouragement—he switched to the selling of insurance, an occupation that would allow him greater freedom in studying voice where and when he wanted. Most of his vocal training was received in Mantua. His father constantly goaded him on by telling him that he was singing below his potential.

In 1961, as a reward for winning the Concorso Internationale, Pavarotti made his professional debut in the role of Rodolfo in *La Bohème* at the Teatro Municipale in the Po valley city of Reggio Emilia. In the two years that followed he sang in opera houses all over Italy, including the major houses in Venice and Palermo, and then he ventured abroad, to Holland, Austria, Switzerland, Spain, Poland, Hungary, Czechoslovakia, and Great Britain. He made his debut in Amsterdam as Edgardo in *Lucia di Lammermoor*, in Dublin as the Duke in *Rigoletto*, and at Covent Garden, London as a replacement for the ailing Giuseppe Di Stefano in the role of Rodolfo. In 1964 he returned to Britain as Idamante in Mozart's *Idomeneo*.

In 1965, after making his North American debut opposite Joan Sutherland in *Lucia di Lammermoor* in Miami, he toured Australia with the soprano in *L'Elisir d'Amore* and other productions. Pavarotti, who says that he has always found it easier to learn from actual experience than in the abstract, under formal teachers, had a pure voice but one lacking in consistent strength at the time he met Miss Sutherland. From her he learned to breathe from the diaphragm. "When she sing I touch her stomach," he has recalled in his fractured English, "and then I tried to do the same."

Donizetti wrote nine high C's into Tonio's first-act aria in *La Fille du Régiment*, but on the rare occasions when tenors have attempted the role they have usually had the notes transposed down to a lower key. In rehearsing to sing opposite Joan Sutherland in the opera at Covent Garden in 1966, Pavarotti was tricked into daring to ascend to the long plateau of high C's by conductor Richard Bonynge, Miss Sutherland's husband. Bonynge, at the piano, led Pavarotti to believe that he would play the most difficult section of the aria a tone lower, but after playing the B flats that precede it, he transposed back up, and Pavarotti sang the high notes without any trouble before he realized he was no longer singing B flats.

Ever since, he has fearlessly soared up the full octave whenever he has sung Tonio. After hearing him sing it recently, Irving Kolodin asked him whether the "beautifully frontal head tone," or *dans la masque*, as the mellow sound of French tenors used to be called, was "happenstance or subtly associated with the language itself." Pavarotti told him: "When I first started singing this part, critics liked my voice but referred to the 'Austriaco-Ungarico' pronunciation of the text, and they were right! But little by little I learned the right way to sing in French, and now it comes very easy."

In 1966 Pavarotti opened the Rome Opera season as the Duke of Mantua in *Rigoletto* and made his debut at La Scala, Milan as Tybaldo in *I Capuletti ed i Montecchi*. Later in the 1966-67 season at La Scala he sang the tenor part in Verdi's Requiem under the direction of Herbert von Karajan on the occasion of the centenary of Arturo Toscanini's birth. Early in 1967 he made his debut with the San Francisco Opera in his mascot *La Bohème* role, Rodolfo, and he sang Tybaldo with the La Scala company at Montreal's Expo '67 the following summer. By 1968 his repertoire also included Lieutenant B. F. Pinkerton in *Madama Butterfly*, Arturo Talbot in *I Puritani*, and the Chevalier des Grieux in *Manon*.

When Pavarotti made his debut at the Metropolitan Opera in New York singing Rodolfo, Peter G. Davis wrote in the New York *Times* (November 21, 1968): "Mr. Pavarotti triumphed principally through the natural beauty of his voice —a bright, open instrument with a nice metallic ping up top that warms into an even, burnished luster in mid-range. Any tenor who can toss off high C's with such abandon, successfully negotiate delicate diminuendo effects, and attack Puccinian phrases so fervently is going to win over any *La Bohème* audience, and Pavarotti had them eating out of his hand." On the negative side, Davis voiced a common opinion of critics at the time when he wrote, "As far as acting tenors go, Mr. Pavarotti is not the worst, but his generally stiff and unconvincing stage presence did leave something to be desired."

Forced by an attack of influenza to withdraw from his Met engagement in December 1968, Pavarotti returned to Italy and did not come back to the United States for three years. During those years he sang in *La Traviata* and *I Lombardi*, among other productions, at the Rome Opera; sang in *Un Ballo in Maschera* over Italian radio; and made recordings of *Beatrice di Tenda* (in which he sang Orombello) and *La Fille du Régiment* with Joan Sutherland on the London label. Later he recorded Calaf (a role he may never sing on stage) to Sutherland's Turandot, Riccardo in *Un Ballo in Maschera* and his accustomed roles in *Lucia di Lammermoor*, *Rigoletto*, and *Der Rosenkavalier* as well as the Verdi Requiem and several recital discs.

When Pavarotti returned to the Met as Rodolfo, Harold C. Schonberg of the New York *Times* (March 12, 1971) observed, "With the lyric sound comes a good deal of vocal heft, a perfectly equalized scale up to B (the C at the end of Act I was not as well managed), poise, and security. And faultless intonation too. . . . This is a suave voice of championship calibre . . . a golden-age voice."

In 1972 Pavarotti took part in the Met's spring tour and the three-week Verdi Festival at the opera house in New York that followed. He made his American concert debut at the Garden State Arts Center in New Jersey in June 1972, and back at the Met at the end of the year he sang two different roles on successive nights: his scheduled Edgardo in *Lucia di Lammermoor* and, to help out the Met management in an emergency, a Rodolfo originally assigned to Nicolai Gedda.

Robert T. Jones reported in *Time* (January 31, 1972) that when Pavarotti sang opposite Beverly Sills in Bellini's *I Puritani* in Philadelphia "his blazing high notes had the audience alternately gasping and yelling." Pavarotti was "thrilled" by the bravos he received when he and Joan Sutherland took their *La Fille du Régiment* to the Met in February 1972, and he was "happy" that Harold C. Schonberg of the New York *Times* praised his lyrical second-act aria more than the first-act aria with the high C's. "I want to be known as a tenor of line, not a tenor of the top," he explained. "That is what I work for."

Pavarotti delved into song literature for a concert series he gave in major American cities in February 1973, presenting selections from such composers as Gluck, Monteverdi, and Corelli ("*the* composer," in his opinion), some nonstandard arias, and some Italian dialect songs. After witnessing the culminating concert, in Carnegie Hall in New York City, Hubert Saal wrote in *Newsweek* (March 5, 1973), "Just to hear that sweet, clear, pure sound, that astonishing light and flexible voice flow from that gargantuan physique is breathtaking. . . . Pavarotti is musical as well as gifted. He exercised the self-control of an ascetic, tracing beautiful lines, phrasing elegantly, coloring his songs in soft shades, charging them with more feeling and urgency for being restrained."

"His voice is not a big one, as tenors go," Robert T. Jones observed in *Time* (January 31, 1972), but it is brilliant from top to bottom and as perfectly focused as a laser beam. He phrases elegantly, attacks tones cleanly." And in *Life* (April 7, 1972) Joan Downs wrote: "His voice is absolutely unclouded, he can sing with subtlety or fire, and that high C is securely followed by a full D, eliminating most competitors in a world where high notes are a man's stock in trade. Caruso fans compare him to Caruso, Gigli fans link him with Gigli, and he reminds some of Bjoerling." Others are reminded of big, ebullient Leo Slezak, and Pavarotti himself in one interview said that he felt closest to Giuseppe Di Stefano. In another interview he asserted, without mentioning Franco Corelli, that he considered Nicolai Gedda and Alfredo Kraus to be his only competitors in *bel canto* repertory. The roles he has staked out for himself in the future, as his voice darkens further, include, besides those in *Tosca* and *Il Trovatore*, the lead tenor parts in *Parisina d'Este* and *William Tell* and the title role in *Idomeneo* ("when I'm old").

Criticism of his acting notwithstanding, Pavarotti takes dramatic values seriously and handles dramatic roles more easily as he grows older. When he does stand rigid, it is usually because what he is singing—such as the string of high C's in *La Fille du Régiment*—would be impossible with motion. Some critics have also faulted Pavarotti for his "old-fashioned" style, especially his habit of stepping out of a role to acknowledge applause with boyish delight. Pavarotti's defense is, as he put it on one occasion, "When you're an Italian opera singer, you're an Italian opera singer."

Pavarotti told Milton Mayer in the *Esquire* interview that he never goes to opera because he then "suffers" more in empathy with the singers than he does when he is on stage himself, and also because he wants his own performances to be as spontaneous as possible, uninfluenced by the interpretations of others. For the latter reason he also does relatively little rehearsing, outside of his private memorizing and practising of roles, with the help of a tape recorder, which he takes to bed with him. Except when preparing for roles, he studies without a coach, for about six hours a day, with one half hour set aside for vocalizing. Normally a ten-and-a-half-hour sleeper, Pavarotti sleeps twelve hours on the night before a performance, and on the day of performance he controls his enormous appetite, taking a "light" meal (such as spaghetti with olive oil and steak and salad) at one o'clock in the afternoon. Following a performance he usually goes directly to his apartment or hotel room to take a hot bath and rest.

Some fifty performances a year at opera houses around the world, along with his recording sessions in London, allow Pavarotti less than two months a year with his wife of twelve years, the former Adua Veroni (whom he met when both were studying to become teachers) and their children, daughters Lorenza, Cristina, and Juliana. One month is spent on vacation with them, usually by the sea in Pesaro, Italy. Twenty days or so are spent at home in Modena, where Pavarotti owns a two-family house, the upstairs apartment of which is occupied by the family of Pavarotti's sister-in-law. (He also owns real estate elsewhere, managed by his wife.) After a performance with which he is especially pleased, Pavarotti calls his parents in Modena to tell them about it.

Brown-eyed, black-haired Luciano Pavarotti is about six feet tall and weighs at least 300 pounds, according to most observers. The exuberant singer good-naturedly disputes the common estimate of his weight, without supplying any figure as the correct poundage. The food that he devours in large quantities—along with mineral water, Coca Cola, or, more rarely, wine—is usually cooked by himself. Outside of the culinary arts, his recreations are studying languages, watching old movies on television, playing the piano, visiting and entertaining friends, swimming, and playing tennis. He is extraordinarily agile for his size. Unspoiled by the success that brings him up to $5,000 a night, and not fitting the temperamental mold of his profession, Pavarotti has a warm manner and an easy smile, speaks without rancor of his rivals, dispenses kisses (to women) with his autograph, and likes to tell jokes of which tenors are the butt. "I must enjoy myself when I sing . . . ," he told Louis Snyder of the *Christian Science Monitor* (May 26, 1972). "If everything is lovingly done, everything will be all right." Verdi and Corelli are the composers with whom he feels the most affinity.

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PEARLSTEIN, PHILIP

May 24, 1924- Painter
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A key figure in the current resurgence of realism in art, Philip Pearlstein treats the human form as "a kind of extravagant still-life object" in cool, detached canvases whose large scale, close-up perspective and harsh, uncompromising light reveal knobby knees, bulging abdomens, and all the other frailties with which the human body is burdened. A former abstractionist, Pearlstein turned to realism in the early 1960's because, he says, as quoted in the New York *Times* (August 22, 1971) "my use of abstraction would always be in terms of someone else's inventions, whereas the attempt to paint what I saw meant facing a mystery." He added: "I did not mean to become the kind of naïve or modest painter of nice pictures the word 'realist' seems to lead people to expect; I meant to create strong, aggressive paintings that would compete with the best of abstraction." That he has succeeded is indicated by the growing acclaim, first from fellow artists, later from critics, curators, and the rest of the art establishment, that has greeted his work of the past decade. In 1970-71 he was honored by a major retrospective exhibition that toured three American museums. Reviewing Pearlstein's 1969 show, New York *Times* critic Hilton Kramer wrote (April 13, 1969): "This entire exhibition establishes Mr. Pearlstein as an artist who has ceased to be a follower of history, and has become instead an artist who is making history." Since 1968 Pearlstein has been an associate professor of art at Brooklyn College.

The only child of David and Libby (Kalser) Pearlstein, Philip Martin Pearlstein was born in Pittsburgh, Pennsylvania on May 24, 1924. His father made his living by selling chickens and eggs, and Pearlstein grew up in what he has described as "a typical depression family, lower middle class." He made his national artistic debut at seventeen, when he won a *Scholastic Magazine* high school art contest that was judged by Reginald Marsh. As a result, two full-color reproductions of his paintings appeared in *Life* magazine. Those early efforts—*Wylie Avenue Barber Shop* and *Merry-Go-Round*—reveal him as a precocious social realist with regionalist overtones, since the barber shop was located in the black section of Pittsburgh.

After graduating from high school, Pearlstein enrolled at the Carnegie Institute of Technology, in Pittsburgh, but his studies there were interrupted by a stint in the United States Army, in which he painted signs for an infantry unit. After the end of World War II, he returned to Carnegie Tech, where he studied art history with Balcomb Greene, design with Robert Lepper, and painting with Sam Rosenberg. He obtained his B.F.A. degree in 1949 from the Carnegie Institute of Technology and his M.A. degree from New York University's Institute of Fine Arts in 1955.

After graduating from Carnegie Tech, Pearlstein moved to New York City, where, for several months, he roomed with a former Pittsburgh classmate named Andy Warhol. For the next eight years he supported himself by working on industrial catalogues with the Bauhaus-oriented graphics designer Ladislav Sutnar, while spending his evenings in painting. "It was a schizoid lifestyle," he has recalled, "drafting precision images by day and letting loose with expressionist painting at night."

During the early 1950's Pearlstein appeared to be an artist who had a style but was seeking a subject. He painted landscapes, figures, and even shapes found in plumbing catalogues, with the emergent forms, exuberant brushwork, and turgid paint handling of abstract expressionism. There was also a brief burst of pre-Pop painting, during which he created *Superman, The American Eagle, Statue of Liberty* and *Dick Tracy*. Some of those works were seen at group shows at the Creative Gallery in 1952 and at the Tanager Gallery in 1952 and 1953.

Pearlstein made his first significant appearance on the New York art scene in the Emerging Talent show held at the Kootz Gallery in 1954. Selected by Clement Greenberg, the *éminence grise* of abstract expressionism, it included two of Pearlstein's figurative works, which were given short shrift by one reviewer as "analagous to Soutine." It was not until Pearlstein spent a summer in Maine in 1954, during which he executed a large group of precise landscape drawings, that he found a single subject that could sustain him for some time. All of his paintings of the next few years, he told Ellen Schwartz in an interview for *Art in America* (September-October 1971), were based on those drawings. The earliest of the paintings were seen at Pearlstein's first one-man show, which was held at the Tanager Gallery in 1955. The scenes depicted were all characterized by upheaval—uprooted trees, splintered rocks, "places where something violent had happened." Writing in the New York *Times* (February 5, 1955), Stuart Preston described them as "less statements of fact than they are statements of brusque expressive brushwork from which the image emerges after a tussle. The struggle between style and subject matter gives these pictures an air of genuine excitement."

Continuing to mine that vein, Pearlstein showed paintings based on the Maine drawings at the Peridot Gallery in 1956, 1957, and 1959. His style remained essentially the same, but he brightened his previously somber palette to include flicks of orange, pale green, and carmine. Reviewing his 1956 exhibition for the New York *Times* (February 21, 1956), Dore Ashton called him "an authentic heir to the expressionist-naturalist tradition." The following year (March 12, 1957), however, she noted a significant difference between Pearlstein and other expressionists, in that he showed an "affectionate" relationship to his subject matter and made "each of his paintings . . . a document of exhaustive study."

Having won a Fulbright fellowship, Pearlstein spent the year of 1958-59 in Italy, where he made detailed drawings of Roman ruins because they reminded him of Maine rocks, "only bigger," and the cliffs at Positano. On his return to the United States he made a series of massive paintings, some eight feet across, based on those drawings, which were shown at the Allan Frumkin Gallery in New York in 1962. The paint handling is expressionistic and the colors audacious and even garish, while the underlying drawing is nervously linear and intensely observed. It was at that point, Pearlstein recalls, that Landes Lewistan pointed out that he was using abstract color on top of realistic drawing and went out and bought him new tubes of paint. Pearlstein himself came to feel that his style was schizoid, the drawing and painting separately conceived, and the remaining large Italian landscapes show a steady growth in realism and exactitude in imagery. In the New York *Times* (April 13, 1969) Hilton Kramer called the paintings "an odd and eloquent achievement [that] will one day enjoy greater recognition." Pearlstein himself views his late Italian landscapes as "almost the best things I will ever do, but," he adds, "they seemed to have used up every idea in that line of thinking at that moment."

PHILIP PEARLSTEIN

At that point two forces converged to bring about a significant change in Pearlstein's subject matter and style. In 1959 he had joined a group of artists who got together once a week to draw models from life in the studio of Mercedes Matter, and there was something about her way of posing models that made them look like rocks in Maine. At about the same time he did his first teaching, at the Pratt Institute. "I hadn't really thought seriously about the realism I was beginning to do before then," he has recalled. "Teaching made me talk; I had never talked before, about anything. My work comes out of that teaching."

The first fruits of those converging forces were seen in 1962. In an article entitled "Figure Paintings Today Are Not Made in Heaven" appearing in *Art News* (Summer, 1962), Pearlstein staked out the artistic territory he would henceforth cover: "the naked human figure, conceived as a self-contained entity possessed of its own dignity, existing in an inhabitable space, viewed from a single vantage point." In the context of current contempt for realism in general and the figure in particular, combined with the contemporaneous meta-aesthetics of flatness-is-all, Pearlstein's proposed undertaking seemed, as he ironically characterized it, "madness."

Pearlstein exhibited his figure drawings at his one-man show at the Allan Frumkin Gallery in New York City in 1962. In the same issue of *Art News* in which Pearlstein's own article appeared, critic Irving Sandler observed of those close-up, unsentimental, explicit yet sexless drawings of male and female couples: "They have the matter-of-fact quality of the mountains and the rocks in the earlier pictures. . . . The concern with veracity, with fidelity to appearances, makes the figures appear naked rather than nude."

Although he showed only drawings of figures at his 1962 show, Pearlstein had begun, sometime earlier, to make paintings based on the drawings. While the paintings contain many of the characteristics of his later works, the brushwork is still painterly, the surfaces are thick, and the figures lack the clear definition of volume and the exact recording of details that distinguish his later nudes. It was not until sometime in 1962 that Pearlstein took the really crucial step in his career by painting the nude model directly from life, an act that rid him of the rhetoric of abstract expressionism. "It was," he has said, "like learning to write with my left hand."

At first his subject matter "bothered" him, particularly when he was painting "mixed" couples. "It took a long time until I decided that they were doing nothing but sitting there while I painted them," he has recalled. "That was the biggest breakthrough in my career." What emerged from that breakthrough was the prototypical Pearlstein picture—a large painting of one or two nude figures, seen close-up, drastically foreshortened and radically cropped, with hands, feet and, except for recent portraits, even heads cut out of the picture. The fact that Pearlstein worked for a time at *Life* magazine cropping photographs may partly account for that device, but more importantly, it is a result of his heritage from abstractionism. "I think of painting as a total problem," he has explained. "The depiction of realism is incidental to the problem of picture structure."

Pearlstein's paintings are bathed in a harsh, artificial light that casts cold shadows and points up all imperfections. Instead of the rosy nipples or flesh tones historically associated with figure painting, flesh is delineated as if it were an abstract arid landscape, bleached and colorless. The only real color in Pearlstein's paintings is reserved for rugs, curtains and other accessories. His nudes look exactly like what they are—not coy nymphs frisking about in the woods or dancers caught in the act of undressing—but models posing in a studio, tired, bored, and uncomfortable. Instead of attempting to convey "traumatic weariness" or "Kierkegaardian despair" (meanings that have been read into his paintings), Pearlstein is simply trying to paint what he sees. "As a rose is a rose, so my paintings of models are paintings of models," he has said.

Like the paintings themselves, Pearlstein's titles —*Male and Female Models Sitting on Floor, Two Models with Blue Drape,* and so forth—are literal rather than literary. The literalness is not unrelated to Andy Warhol's Campbell's soup cans or the minimal sculpture of Donald Judd. All convey *what is,* without fuss, frills, or sentimentality, in a spirit of impersonality, detachment, and contemporary "cool." To arrive at such detachment, Pearlstein practices what he calls "stupid painting," or the elimination of any intervention between the act of seeing and the act of depicting what is seen. He often keeps music going while he works, to drown out thought, and once said that he wanted his paintings "to look as if no one had painted them."

Pearlstein first exhibited his nudes painted directly from life, as well as some of his paintings based on figure drawings, at the Allan Frumkin Gallery in 1963. Calling the show a "historic exhibition," Sidney Tillam pointed out in *Arts* magazine (April 1963) that working from the live model "has made all the difference between the early and late paintings in the show," and went on to say: "[Pearlstein] has not only regained the figure for painting; he has put it *behind* the plane and in deep space. He paints the nude not as a symbol of beauty and pure form but as a human *fact*—implicitly imperfect."

Since Pearlstein made his breakthrough to direct painting of the figure, growing critical acclaim has greeted his work, and he has been called everything from "Godfather of the Movement of the Moment" to "the foremost realist anywhere." On one occasion *Art News* critic Scott Burton was infuriated when that publication incorrectly quoted him as saying that Pearlstein was "one of America's most original and daring realists" when what he had said was "one of America's most original and daring *artists.*"

With the same merciless and meticulous matter-of-factness that has characterized his nudes, in 1966 Pearlstein began painting portraits. The portraits are, if anything, even more detailed. In the New York *Times* (April 30, 1966) Hilton Kramer hailed the new development by calling Pearlstein's first few works in the genre "among the finest portraits any American artist has produced." About that same time Pearlstein began doing lithographs that also have been well received.

In 1970-71 Pearlstein was given a major retrospective exhibition that toured the Georgia Museum of Art, in Athens; the Wichita Art Museum, in Kansas; and the Vassar College Art Gallery, in Poughkeepsie, New York. One of the few American realists to have broken the international abstractionist barrier, Pearlstein had a one-man show at the Staatliche Museen-Kupferstichkabinett in Berlin and has had one-man shows at galleries in Germany, Sweden, and Switzerland. Reviewing his most recent New York exhibition, the leading avant-garde critic John Perrault wrote in the *Village Voice* (April 13, 1972): "Pearlstein's paintings are tough and uncompromising. . . . They are not pretty. . . . But Pearlstein's stark style, his persistence, his single-mindedness, his lack of interest in anything fashionable or easy, his skills and his intellect have combined to forge a unique statement and a unique criticism of modernism. He is not only competing with his contemporaries but with the whole tradition of figure painting. Although it may take a lot of people a long time to realize it, he may be one of the best painters we have."

Pearlstein has had one-man exhibitions at the Allan Frumkin Gallery, New York, in 1965, 1967, 1969, and 1970; the Allan Frumkin Gallery, Chicago, 1960, 1965, and 1969; Kansas City Art Institute, 1962; Ceeje Gallery, Los Angeles, 1965 and 1966; Reed College, Portland, Oregon, 1965; Bradford Junior College, Massachusetts, 1967; Carnegie-Mellon Institute, Pittsburgh, 1968; Chatham College, Pittsburgh, 1970; and Graphics I and Graphics 2 Gallery, Boston, 1971. His work has regularly been included in major museum group shows since 1955 and is owned by major public and private collectors.

Philip Pearlstein was awarded a National Endowments for the Arts grant in 1968 and a Guggenheim fellowship in 1971. He taught at the Pratt Institute from 1959 to 1963 and has been teaching at Brooklyn College since 1963. A visiting critic, lecturer, and resident artist at many colleges and universities, he is a member of the board of directors of the Skowhegan School of Painting and Sculpture, in Maine.

In 1950 Philip Pearlstein married Dorothy Cantor, a painter who now lectures on art. The couple has three children, William, Julia and Ellen, who have all served as portrait models for their father. They live in a four-story brownstone on New York's Upper West Side that is filled with pre-Columbian sculpture, old etchings, classical artifacts, Oriental rugs, Japanese block prints, and rocks and fossils. Aside from his family and his painting, Pearlstein has no real hobbies or interests. As he once put it: "I get my highs from using my eyes."

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PECKINPAH, SAM

Feb. 21, 1925- Motion picture director
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In the eyes of Hollywood, cinematic storyteller Sam Peckinpah is a "difficult" maverick talent, personally crusty and artistically controversial, but on the strength of his underground following he has survived the anathemas of producers to achieve general recognition as a masterful director of morally ambivalent, often shockingly violent, elegies about losers, has-beens and other "heavies" defying fate to the bitter end. Peckinpah was first known for his films in the western genre, the most successful of which were the classic *Ride the High Country* (1962), the bloody, brutal *The Wild Bunch* (1969), and the comic, lyric *The Ballad of Cable Hogue* (1970). They established his reputation for combining poetic camera work with superrealistic detail, particularly in ritualized, slow-motion "ballets" of death. His recent *Straw Dogs* and *The Getaway*, terrifyingly violent melodramas with scenes of rape and slaughter in contemporary settings, have sustained the controversy about his intentions and achievement. In response to the charge that he is glorifying gore and mayhem, Peckinpah has explained: "I'm a great believer in catharsis. . . . When people complain about the way I handle violence, what they're really saying is, 'Please don't show me; I don't want to know.'"

SAM PECKINPAH

Contrary to legend, Sam Peckinpah's last name is not aboriginal American. The Peckinpahs originally came from the Frisian Islands, off the coast of the Netherlands. Like the Churches, in his maternal line of descent, they migrated West by covered wagon in the middle of the nineteenth century and finally settled in rural, mountainous Madera County, California, where they went into ranching, real estate, politics, and law. Sam Peckinpah was born in Fresno in Madera County on February 21, 1925 to Judge and Mrs. Davis Peckinpah. With his brother Denny, now a Superior Court judge in Fresno, and his sister, Fern Lee, he grew up on the vast family ranch beneath Peckinpah Mountain, and his fondest childhood memories are of riding, hunting, and fishing in the foothills of the Sierras. "That world is gone," he told William Murray in an interview for *Playboy* (August 1972). "I feel rootless." Dustin Hoffman, the star of *Straw Dogs*, is among those who see Peckinpah as similar to one of his own defiantly anachronistic film characters, a wistful "man out of his time . . . a gunfighter in an age when we're flying to the moon."

Peckinpah told Murray that his mother—the daughter of late United States Representative Denver S. Church, one of the three Congressmen who voted against United States entry into World War I—is "still very much around" and "believes absolutely in two things: teetotalism and Christian science." His father, who "believed in the

Bible as literature and in the law," tried to instill moral discipline in him by sending him to San Rafael Military Academy and by such other means as forcing him to sit through the trial of a seventeen-year-old boy charged with statutory rape. Peckinpah gagged at the moral absolutism force-fed him in childhood and came to the conclusion that "things are always mixed" and that "we're all guilty to some extent." He told Derek Malcolm of the *Guardian* (October 27, 1969): "I grew up with all those judges—father, grandfather, brother—and it was law and order, honor, truth, and justice from morning till night. I just sat there listening and then I started to question. What do they mean? Is there such a thing as a good that leads to evil? I think there is. . . . I'm not a pessimist, but I've learned to question. That's what most of my films are about."

After graduating from military school, in the midst of World War II, Peckinpah served with the United States Marines in China, without seeing action. After the war, unsure of what he wanted to do in life vocationally, he enrolled at Fresno State College. "There I met my first wife, Marie, who wanted to be an actress . . . ," he recalled in the *Playboy* interview. "I tagged along after Marie one day into a directing class. It turned me on right away." His first major dramatic project was a one-hour version of Tennessee Williams' *The Glass Menagerie* that he adapted and directed as an undergraduate. "I guess I've learned more from Williams than anyone. He's easily America's greatest playwright. . . . I think I learned more about writing from having to cut *Menagerie* than anything I've done since."

From Fresno State, Peckinpah went to the University of Southern California. After earning a master's degree, he directed plays at the Huntington Park Theatre near Los Angeles for two and a half years, acted in and directed summer stock in Albuquerque, New Mexico, and then joined the stage crew of KLAC-TV in Los Angeles as a prop man. He was fired from the Liberace television show when he turned up for work, as usual, in blue jeans and refused to accede to Liberace's demand that he wear a business suit.

Peckinpah "hates" writing, because of "all the goddam anguish involved," but "it was a way to break in." At Allied Artists in Hollywood, where he was directing dialogue, he did some rewriting on the screenplay for *The Invasion of the Body Snatchers* (1956), but most of his early writing was for television. For the western series *Gunsmoke* he wrote twelve scripts, one of which was nominated for a Writers Guild of America award, and he also wrote for *Broken Arrow* (and directed one of its segments). With writer Bruce Geller he created *The Westerner*, a series starring Brian Keith as Dave Blassingame, a kind of adult Huck Finn. That high-quality series, directed by Peckinpah, had a shorter life than it deserved, but it re-ran around the world for many years, and a modern-dress version, called *The Loser*, written by Geller, directed by Peckinpah, and starring Lee Marvin, was presented on the *Dick Powell Theatre* in January 1963. For the motion picture *One-Eyed Jacks* (Paramount, 1961), Peckinpah wrote a script depicting Billy the Kid as, in Peckinpah's words the "real killer" that he was. "But Marlon screwed it up. He's a hell of an actor, but in those days he had to end up as a hero and that's not the point of the story."

Peckinpah's first chance to direct a movie came along when Brian Keith, who had been signed to star opposite Maureen O'Hara in an adaptation of A. S. Fleischman's western novel *Yellowleg*, persuaded the producer to take him on. The motion picture, titled *The Deadly Companions* (Pathé-America, 1961), about four frontier characters escorting a coffin across Apache territory and meeting their respective moments of truth in a ghost town, was hailed by the critic for *Variety* as an "auspicious" debut for Peckinpah.

His second feature, *Ride the High Country* (MGM, 1962), is the story of two superannuated lawmen who are given a new lease on dignity when they are assigned to transport gold dust from mine to bank, only to find that their greed for gold is stronger than it used to be. Although it was distributed as the bottom half of double bills, critics quickly spotted it as a superior western. At the time of its release Joseph Morgenstern in the New York *Herald Tribune* (June 21, 1962) called it "a consummate work of art...a resourceful young director's attempt to create something original within a fairly rigid framework of tradition," and five years later Pauline Kael looked back upon it as "the last good western" with "ritual purity." The movie was one of the big box-office "sleepers" of 1962 and won for Peckinpah the Grand Prix de l'Union de la Critique du Cinéma at the Belgian Film Festival and a Mexican critics' award for best foreign director.

Both *The Deadly Companions* and *Ride the High Country* were made on relatively low budgets. Peckinpah's first opportunity for a lavish epic was *Major Dundee* (Columbia, 1965), set in the Southwest in the 1860's. That picture is about the Pyrrhic victory of a punitive expedition against a band of renegade Indians by a ragtag group of volunteers led by a demoted Union cavalry officer, played by Charlton Heston. During the filming Peckinpah and the producers argued bitterly about the direction the movie should take, "On one Sunday, in the middle of the picture, Sam met one of the execs at the airport in Mexico City, jerked off all the man's clothes, and left him standing there naked as a badly told lie," Peckinpah's friend Max Evans relates in *Sam Peckinpah: Master of Violence* (1972). "The making of that picture became a hell. At one point Charlton Heston offered to give up his salary if they would just let him and Sam do the film as they felt it. Instead . . . it became an enormous fiasco. Jerry Bresler cut fifty-five minutes out of it for no reason that most people could see. . . . You could have driven a freight train sideways through the holes left in that picture." Peckinpah has said, in the *Guardian* interview, "It still makes me cry when I see it."

Meanwhile, Peckinpah had been contracted to direct *The Cincinnati Kid* at Metro-Goldwyn-Mayer, but the producers there, after hearing about his difficulties at Columbia, fired him on the fourth day of shooting. Assiduously, Peckinpah's enemies spread the word that he was a nasty-tempered, quarrelsome egomaniac who always exceeded his budget and never completed a film on time. For almost four years he could not get a directing job, either in Hollywood or on television. "They put me on the street," he said in an interview with Dan Yergin of the New York *Times* (October 31, 1971). "I went through hell. I went back to writing western scripts under five different names. I was bankrupt. It ruined my marriage."

Among the scripts he wrote during that hiatus was the original screenplay for *Villa Rides* (Paramount, 1968), starring Yul Brynner. (He has described what was done to that screenplay after it left his hands as "awful.") The blackballing of Peckinpah began to subside in 1967, when a producer who admired his work, Dan Melnick, hired him to direct a television dramatization of Katherine Anne Porter's novella *Noon Wine*, a triumph that enhanced his reputation among critics and swelled his underground following.

Finally a Hollywood producer, in the person of Phil Feldman at Warner Brothers-Seven Arts, decided to gamble on working with Peckinpah and hired him to direct *The Wild Bunch* (1969), about a doomed band of bungling outlaws in the Southwest in 1913. After a bloody, unsuccessful attempt to rob a railway office, they flee across the Mexican border, where they become inextricably involved in the Mexican Revolution and meet their end in a blaze of futile carnage.

Generous praise for *The Wild Bunch* came from many critics, including Richard Schickel of *Life* (July 25, 1969), who described it as "the first masterpiece in the new tradition of 'the dirty western.'" Some critics, however, objected to the stylization that imparts beauty to the film's violence. In response to such criticism, Peckinpah said that he had tried to "show violence as it is," and also to "show that people we identify with, even approve of, did some terrible things," that "those old boys who bring tears to the eyes were real bastards, unchanged men in a changing land."

A more cheerful vision of the end of the old West is represented in Peckinpah's next movie, *The Ballad of Cable Hogue* (Warner, 1970), the first screenplay of his own choosing in his Hollywood career. In the film Jason Robards plays a grizzled prospector and Stella Stevens portrays his lady love, a whore named Hildy. The destitute Hogue discovers a water hole in the desert, turns it into a watering station for stagecoach horses, and prospers for a time—until the first automobile appears. "Thrown away" in double bills at local theatres, without showcase promotion, it was a commercial failure, but it attracted favorable comments from many critics, including Roger Greenspun of the New York *Times* (May 14, 1970), who thought it to be Peckinpah's "gentlest, boldest, and perhaps most likeable film." It won the best foreign film award of the Association of Spanish Critics in Madrid.

During the filming of *The Wild Bunch* a friend of Peckinpah's introduced him to the work of Robert Ardrey, the ethnologist whose ape-in-man theories parallel Peckinpah's belief that "the violence in us, in all of us, has to be expressed constructively or it will sink us." In the *Playboy* interview he said, "I think it's wrong—and dangerous—to refuse to acknowledge the animal nature of man. That's what Ardrey is talking about in those three great books of his, *African Genesis*, *The Territorial Imperative*, and *The Social Contract*. Ardrey's the only prophet alive today."

The Territorial Imperative was stunningly and shockingly translated to the screen by Ardrey in *Straw Dogs* (ABC-Cinerama, 1971), based loosely on Gordon M. Williams' thriller *The Siege of Trencher's Farm*. "David Goodman and I sat down and tried to make something of validity out of this rotten book," Peckinpah later said. "We did." In the movie, a mild-mannered American mathematics professor, David Sumner (Dustin Hoffman) and his beautiful wife (Susan George) take up temporary residence in an isolated farmhouse in her hometown on the Cornish moors in the west of England, he to work on a book, she to tease the country boys. She suffers two rapes (one of which, with her old boyfriend, she rather enjoys), and when David gives refuge to the village idiot, who is accused of molesting and killing a girl, the local louts descend in a swarm on the house. Determined to let none enter, David metamorphoses into a savage, resourceful killer, wiping out the attackers by such hideous means as acid, boiling water, glass, and a gigantic metal mousetrap-like instrument of death.

Straw Dogs polarized the critics even more than *The Wild Bunch* had. Assaying it as Peckinpah's "best movie" in the *National Observer* (January 15, 1972), Bruce Cook wrote that "the violence seems altogether justified . . . and every bit of eroticism . . . is necessary." On the other hand, thirteen of Britain's leading film critics wrote a letter to the London *Times* chastising the British Board of Film Censors for passing *Straw Dogs* yet barring Andy Warhol's kinky but nonviolent *Trash*, and Pauline Kael, generally an admirer of Peckinpah, categorized the film as "a fascist work of art" (*New Yorker*, January 29, 1972).

In answer to Miss Kael, Peckinpah said, "If I'm a fascist because I believe that men are *not* created equal, then all right, I'm a fascist." In an interview for the Toronto *Globe and Mail* (May 13, 1972), the director told Ivor Davis that people generally missed the point that David Sumner was not the hero of the movie. "Dustin [playing David] is the heavy, . . . not the village crowd. . . . Not many people picked up on it, so I failed. I tried." Peckinpah explained to William Murray in the *Playboy* interview that Sumner "recognized in himself the enormous suppressed violence that he had been living with" and "was maneuvering himself into a situation where he'd be forced to let the violence . . . out." He went on: "We all intellectualize about why we should do things, but it's our purely animal instincts that are driving us to do them all the time. David found out he had all those instincts and it made him sick, sick unto death, and yet at the same time he had guts enough and sense enough to stand up and do what he had to do."

Peckinpah thinks that his best movie to date may be *Junior Bonner,* (Cinerama, 1972), a lovely film about an individualistic bull rider (Steve McQueen) on the moribund rodeo circuit who feels that the years are slowly catching up with him too. McQueen also starred, with Ali McGraw, in Peckinpah's *The Getaway* (National General, 1972), about a gunman-and-moll bank-robbing team. That film, full of realistic shoot-outs and chases, was described by Pauline Kael in the *New Yorker* (December 23, 1972) as "the most completely commercial film Peckinpah has made."

Peckinpah, who came from a Democratic family and was himself formerly a Republican, is now essentially apolitical. He told Murray: "Look at who the people are voting for—Nixon, Wallace—killer apes right out of the caves, all dressed up in suits and talking and walking around with death in their eyes. And what's the alternative to these cats? Humphrey and Muskie? Two guys with absolutely no souls of their own."

By his first, fifteen-year marriage, Peckinpah has four children—three daughters and a son—with whom he keeps in close touch. After the breakup of that marriage, in 1962, he was wed briefly to Mexican actress Begonia Palacias. He and his present wife, Joie, were married in Mexico during the filming of *The Getaway.* Peckinpah much prefers "the color, the life, the warmth" of Mexico to the "dead" society of the United States, with its "brainwashing" and its "hustling products and people, making no distinction between the two." He told William Murray of *Playboy:* "We'd better wake up to the fact that Big Brother is here. . . . We're all being programmed, and I bitterly resent it."

Sam Peckinpah is a short, lean, grizzled man with a furrowed, weather-beaten face, shaggy, thinning hair, and wary, quick-moving eyes that reminded one interviewer of "a desert lizard." He speaks in an extremely soft, dry voice, as though his vocal cords were parched, but his tone as well as his presence is formidable, even intimidating. When filming, he is intense and difficult to work for, but his friends say that he is a "generous" and "gentle" although "very angry" man. According to Gary Weis, a young photographer who has worked with him, he is "a charming, strange, kind, weird man." Many have described him as a "con man" or "actor" who tries to project in his own person the character of the "desert rat" seen in so many of his films. He has a reputation for hard drinking and bar brawling, and much of the profane wit he spouts in interviews is so obscene or vulgar as to be unquotable.

Peckinpah owns $250 custom-made suits but usually wears jeans, open-necked shirts, and windbreaker. He has a house in London, an oceanfront lot in Malibu, and a small cattle ranch outside Ely, Nevada, but is trying to sell at least the latter two places. "I'm selling everything I can. I want to get rid of this creature-comfort thing. . . . I like good drink, good food, comfortable clothes, and fancy women. But if I get sucked into this consumer-oriented society then I can't make the pictures about it that I want to make." His favorite motto is a line of his father's used in the film *Ride the High Country:* "All I want is to enter my house justified." He still wears a ring given to him in childhood by his father, and his father's picture is in his office, along with a rosary—he is a convert to Catholicism—and a photograph of himself with the first large buck he killed. He always cooks the animals he shoots, on an outdoor spit, and despises men who hunt for sport. It was reported in late 1973 that Peckinpah had become a legal resident of Mexico.

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PEPITONE, JOE (pep'e-tōn)

Oct. 9, 1940- Baseball player
Address: b. Chicago Cubs National League Baseball Club, Wrigley Field, Chicago, Ill. 60613

The "flakiness" that major-league baseball managers have been willing to tolerate in temperamental Joe Pepitone is the surest gauge of the value they place on his quick bat and wide-ranging prowess in the field. As the "crazy kid" heir apparent to the crown of Joe DiMaggio, Pepitone began his career in the majors with the world-champion New York Yankees. Unfortunately, his years as the Yankees' clowning, eternally hair-combing first baseman/outfielder, from 1962 to 1969, coincided with the team's decline. During those years he was an American League All-Star three times, a *Sporting News* All-Star four times, a winner of B'nai B'rith's Bill Corum Memorial Award, and runner-up to Lou Gehrig as all-time best Yankee first baseman in a poll of New York fans. Plagued by domestic and financial problems, the superficially happy-go-lucky Pepitone carried his home worries to work, and his erratic behavior and delinquency, especially his absenteeism, finally broke the patience of the Yankee management. From New York he went via Houston to his present, seemingly rather durable niche in Chicago.

Arriving at Wrigley Field in the final weeks of the 1970 season, Pepitone homered and drove in runs in pennant-winning fashion (though the

Cubs lost the pennant), and his performance at the plate and first base has since remained so strong that the Cubs gladly welcomed him back from an impromptu, impulsive two-month fishing vacation ("brief retirement") he took in the midst of the 1972 season. His major-league career totals as of the end of the 1971 season were 4,760 times at bat, 567 runs, 1,225 hits, 150 doubles, thirty-five triples, 208 home runs, 681 runs batted in, a .257 batting average, and a fielding average of .992. In the 1972 season, when he was at bat only 214 times, he added to his career totals forty-three singles, five doubles, eight homers, and twenty-one runs batted in.

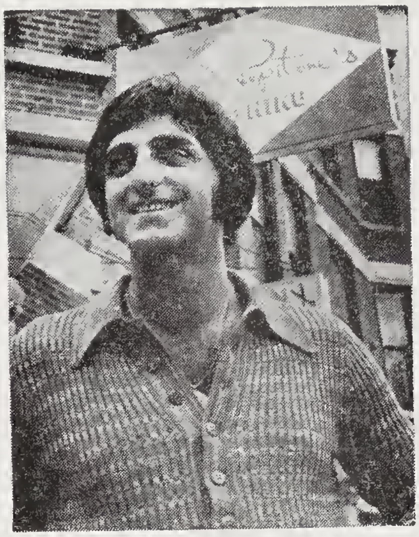
Joseph Anthony Pepitone was born on October 9, 1940 in Brooklyn, New York to William Pepitone, a construction foreman who died when Joe was seventeen, and Angela Pepitone. He has described his mother as permissive and his father as a tough, though "brotherly," disciplinarian. Don Delliquanti of *Sports Illustrated* (July 24, 1972) quoted Pepitone: "If my father were alive, I never would have married twice. I would probably not have married at all. I would never have had my financial problems. With him as my personal manager I would have had it all: a boat, a Lear jet, everything."

With his brothers, William and James, Pepitone grew up on St. Marks Avenue in the Park Slope section of Brooklyn, where he played stickball (a New York street game utilizing a rubber ball and a broomstick) and early perfected his baseball skills under the strict drilling of an uncle who played semi-pro. At each miss or muff he was slapped, until he learned to handle even the fastest of his uncle's throws.

An apathetic scholar, Pepitone the schoolboy poured his energy into baseball. As the star center fielder for Brooklyn's Manual Training High School and for Nathan's Famous Hot Dogs, a team sponsored by the Coney Island frankfurter palace, he attracted the attention of major-league scouts, including the Yankee's Frank Novosol. Among the opponents he faced in his adolescent playing days was Joe Torre, another Brooklyn boy, now the slugging third baseman of the St. Louis Cardinals.

On March 4, 1958 Pepitone was hit in the lower chest by a bullet misfired from a .38 Colt revolver held by a schoolmate. The bullet barely missed his heart and spinal cord, and his life hung in the balance during a critical operation at Methodist Hospital in New York. After twelve days in the hospital, he returned home twenty pounds lighter. "Maybe that trauma was when he started to go bald, too," George Vecsey speculated in *Sport* (April 1970).

At the end of the 1957-58 academic year, Pepitone, fully recovered and with his weight back to normal, dropped out of school to enter professional baseball. A fan of the Yankees from earliest childhood, he signed with them, for a bonus estimated by varying sources to be between twenty and twenty-five thousand dollars. Within the same year his father died of a stroke, at age thirty-nine. Pepitone, who admits he needed a father figure, was left, as he says, "nervous," or, as George Vecsey put it in *Sport*, bereft of "anybody to kick him in the tail." His anomie became most evident in his handling of money. "One boat, one car, one wardrobe, one wife, and two children later he was broke again," Vecsey wrote. "He never did grasp the basics of economics, but it was part of his charm."



JOE PEPITONE

In the Yankee farm system Pepitone began in the outfield and eventually played first base as well. He batted .321 with Auburn in the New York-Pennsylvania League in 1958, .283 with Fargo-Moorhead in the Northern League in 1959. .260 with Binghamton in the Eastern League in 1960, and .316 with Amarillo in the Texas League in 1961. The Yankees tried him out in major league competition for half the 1962 season, and in sixty-three games with the parent club he batted an unsensational .239 but impressed the management with his defensive range and made it evident that his left-handed batting power was ideal for the short right-field wall in Yankee Stadium. In one game, on May 23, 1962, he tied the major-league records for most home runs in an inning (two), most extra bases on long hits in an inning (six), and most total bases in an inning (eight). He finished the season in Richmond (International League), where he batted .315.

In November 1962 the Yankees made room for Pepitone by trading first baseman Bill Skowran to the Los Angeles Dodgers, and he entered the regular New York lineup as utility first baseman/outfielder at the beginning of the 1963 season, taking the field with such veterans as Mickey Mantle, Roger Maris, Elston Howard, Yogi Berra, and Whitey Ford. During their championship years the Yankees had acquired a reputation for arrogance, for taking themselves too seriously and treating public and press with silent contempt. Pepitone, with his openness, ostentation, and jocularity, brought a fresh spirit to the team. "He needed attention," George Vecsey recounted in his *Sport* article, "so he took some of the pressure off Mantle by juggling oranges or doing somersaults or cracking jokes, whatever the audience wanted. He was supposed to be the next Joe DiMaggio, but Mantle and the others encouraged him to be the team mascot."

In the first game in the Yankees' 1963 schedule, Pepitone hit two home runs. During the rest of the season he tallied twenty-five more, and his average at the plate for the year was .271. In the 1963 World Series, he set a series record with seven double plays, but fans made him the scapegoat for the Yankees' four-straight-game loss to the Dodgers when he missed a throw to first in the last game. Jim Gilliam, the Dodger runner, went to third on the error, and from there he scored the championship-clinching run.

The loss of morale Pepitone suffered followed him into the next season, when his error tally rose from four to sixteen and the fans greeted him habitually with boos, which he accepted with his characteristic good humor. (Ironically, he led American League first basemen in double plays, with 128.) At the plate he did better, hitting twenty-eight homers and driving in 100 runs to help the Yankees win their last pennant of the 1960's. In the World Series that year the Yanks lost to St. Louis, but Pepitone distinguished himself by hitting a home run with the bases loaded—the tenth grand slam in World Series history. In each of his first three seasons with New York he made the American League All-Star team, but he was at bat a total of only five times in the three games and hit zero.

From 1964 to 1969 Pepitone's annual home-run tallies ranged from thirteen to thirty-one while his batting average hovered around .250. During most of those years he performed below his potential because he was letting domestic problems—the ending of his first marriage, the near-breakup of his second, and the concomitant financial woes—affect his playing. In 1965, according to Milton Gross in the New York *Post* (March 7, 1967), he was hospitalized with a "nervous breakdown." The following year, when Pepitone was more than $50,000 in debt, Yankee lawyer Bill Scheer took control of his financial affairs. For a couple of years, until Pepitone's debts were paid off, Scheer handled all of his money, giving him an allowance of $100 a week. (His annual salary, as of 1967, was $38,000.)

Pepitone's recurrent batting slumps eventually depressed him to the point where he sometimes dreaded even to go to the ball park. A fractured elbow that put him on the disabled list in 1968 did not help his spirits any, and when he replaced the aging Mickey Mantle in center field he was probably deflated to find that his brilliance as a superstar did not automatically increase.

For its part, the Yankee management ran out of patience with Pepitone's breaches of discipline and "sassy" ways. Manager Johnny Keane fined him repeatedly for tardiness, and in August 1969 (when Pepitone, complaining of a stiff neck, was benched at his own request) Keane's successor, Ralph Houk, suspended him indefinitely without pay for "disregarding team regulations and for leaving Yankee Stadium without permission" at game time on two successive days. (Pepitone thus became the first Yankee since Babe Ruth, forty years before, to have the suspension penalty invoked against him.) The following December the Yankees traded him to the Houston Astros of the National League.

In Houston, where manager Harry Walker fined him, by Pepitone's own account, "every time I turned around," he did not last even one season. In July 1970 he was bought on waivers by the Chicago Cubs who were then in the middle of a hot pennant race. The Cubs, as it turned out, did not win the National League title, but Pepitone did his best for them, hitting safely fifty-seven times (twelve of them for home runs) and driving in forty-four runs in fifty-six games. The following season he had the best average of his major-league career, .307. On May 2, 1972 he "retired" from baseball; he changed his mind a month later, returned to the lineup at the end of June, and finished the season with a .262 average.

According to Don Delliquanti in his *Sports Illustrated* column, "Pepitone . . . still struts to the plate with his head canted just so—the kind of walk a New Yorker cultivates when he is the biggest stickball hitter on the block. And his tongue is as fast as ever [in repartee with grandstand hecklers]." Most of the heckling is in fun. "They love me here . . . ," Pepitone has said of his Chicago fans. "I have to fight my way to the plate in this town. They always want to hug me and kiss me as I go up there."

Before he left New York, Pepitone, himself a heavy user of shaggy wigs and one of the most mod dressers in the majors, opened a men's hair-styling and fashion salon in Brooklyn. In Chicago he owns a bar, called "The Thing," at Division and State streets, in the Near North Side's nightclub district. When not greeting patrons at his lounge, Pepitone spends most of his spare time fishing in his boat on Lake Michigan. His other favorite recreations are drawing and singing, in the style of Billy Eckstine. Pepitone's singing voice has been heard at least once by a national audience, when he performed on Merv Griffin's television show.

Joe Pepitone has two children, Eileen and Joseph Jr., by his first wife, Barbara, from whom he was divorced in 1965. In 1966 he married his second wife, Diane, an actress, by whom he has one child, Lisa Ann. Pepitone is six feet two inches tall, weighs about 200 pounds, and has sharp features, including a Roman nose. Maury Allan, writing in the New York *Post* (April 5, 1968), described him as a "surprisingly honest" man who "yearns to be understood, to be accepted, to be recognized, to be liked." And Pepitone *is* liked by virtually all he comes in contact with, including sportswriters and fans, because, as a friend testifies, he is "generous to a fault" and, no matter how black his internal moods, he is good-natured and fun to be with. "My father . . . was always the life of the party," Pepitone once explained. "He wanted to make people laugh. I inherited that."

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Who's Who in Baseball, 1972

DR. ALVIN F. POUSSAINT

POUSSAINT, ALVIN F(RANCIS)

May 15, 1934- Psychiatrist; educator
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Dr. Alvin Poussaint, the outspoken associate professor of psychiatry and associate dean for student affairs at Harvard University Medical School, is one of the most respected black physicians in the United States. As a practising psychiatrist and as an instructor, Poussaint has concentrated on the special emotional and psychological problems of black Americans. Realizing that many of his white colleagues were unable to recognize the effects of racism and prejudice in their Negro patients, he developed his "aggression-rage" theory to interpret the disturbed black psyche. Through his membership in black interest organizations and in national professional societies, he has fought to make inexpensive, effective psychiatric help available to the poor. A charter member of the Black Academy of Arts & Letters, founded in 1969, he has joined with black professionals from many disciplines to encourage the development of contemporary black culture.

Alvin Francis Poussaint, the son of Christopher Thomas and Harriet (Johnston) Poussaint, was born on May 15, 1934 in New York City. His father, a printer who had at one time operated a small printing shop on Third Avenue in Manhattan, worked as a linotypist and typographer. Descended from Haitian immigrants, Christopher Poussaint, a quiet, hardworking man, inherited his parents' devout Catholicism and dedication to family. Although he supported the religious and secular education of his children, he maintained a rather formal relationship with them. By contrast, Poussaint's mother, an affable, full-time housewife, provided a warm, secure home atmosphere that encouraged the individual development of her five sons and three daughters.

Although East Harlem in the 1930's was an ethnic mix of Italians and Irish as well as Negroes and Puerto Ricans, most of Poussaint's friends and acquaintances at the local neighborhood elementary school were black. When, at the age of nine, rheumatic fever curtailed his usual activities, Poussaint turned to the more sedentary consolations of reading. A six-month hospital stay and a long period of convalescence at home gave him time for study, and encouraged by his parents, teachers, and an enthusiastic sister-in-law who provided him with an endless supply of books, he discovered that he had a special aptitude for science and mathematics. After qualifying in a rigorous citywide competition, Poussaint was admitted in 1948 to Peter Stuyvesant High School, one of New York City's schools for gifted young men. Stimulated by that special academic environment, Poussaint excelled in his studies, earning a New York State Regents Scholarship that provided a regular, if modest, stipend for his college education. Equally successful in extracurricular activities, he became associate editor of the school's literary magazine and when he graduated in 1952 he received Stuyvesant's creative writing award. A self-taught musician, he joined the school band, playing clarinet, saxophone, and flute.

Besides the intellectual challenge provided by demanding teachers and competitive students, Stuyvesant, with its predominantly white middle-class student body, presented Poussaint with a striking contrast to his East Harlem neighborhood, where many of his friends had been attracted by the subcultures of drugs and crime. In an interview with George Metcalf, author of *Up From Within* (McGraw-Hill, 1971), Poussaint explained how he avoided drug addiction: "The idea of being 'hooked' on something frightened me and I used to feel sorry for the kids who were and had to spend all their time worrying about getting a shot. Every so often one of them would die . . . from an overdose [or] end up in jail for stealing, and it didn't seem worth whatever he was getting from it to participate in it although there was a lot of pressure in the community on the kids to become drug addicts." Poussaint admittedly had an advantage over his less fortunate neighbors. He spent the school year at Stuyvesant and escaped the hot city summer by attending a progressive camp in upstate New York on a scholarship sponsored by the 135th Street YMCA, where his father was a board member and chairman of the boys' department.

Disappointed because he could not afford to attend Yale University, the college of his choice, Poussaint enrolled at Columbia University in 1952. Despite his initial reservations, he enjoyed Columbia's strenuous scholastic competition and the rigors of its premedical curriculum. Socially, however, he felt "very out of place. They didn't expect you to show up at the dances," he told George Metcalf. "I resented it but I wasn't surprised by it. You knew there were limitations to how far you could go with white people and how far they would go out to you, so you accepted it." After receiving his B.A. in 1956, along with several scholarships for graduate study, Poussaint enrolled in Cornell Medical College and its affiliated New York Hospital in Manhattan. The only black in a class of eighty-six, he was subjected to repeated instances of racial prejudice from classmates and faculty members. Those daily encounters with racism prompted his decision to specialize in psychiatry, focusing on the emotional effects of prejudice. While studying for a master's degree in psychopharmacology, Poussaint interned at the Center for Health Sciences, University of California at Los Angeles, from 1960 to 1961. From 1961 to 1964 he was a psychiatric resident at UCLA's Neuropsychiatric Institute. When he received his M.S. in 1964, he was named chief resident of the institute, with the responsibility of supervising its intern training program.

Eager to participate in the burgeoning civil rights movement, Poussaint quickly accepted when Bob Moses, a former Stuyvesant classmate and a leader of the Student Nonviolent Coordinating Committee, asked him, in 1965, to become Southern Field Director of the Medical Committee for Human Rights. Based in Jackson, Mississippi, Poussaint often traveled to trouble spots throughout the South, providing medical care for civil rights workers, both black and white, who had been injured during lunch counter sit-ins and peaceful protest marches. Convinced that the civil rights movement had adopted passive resistance and nonviolence to win the acceptance of the youthful, idealistic white volunteers, Poussaint concluded that the SNCC organizers would have been more successful without white interference, however well-intentioned.

In 1966 Poussaint resigned to accept a position as assistant professor of psychiatry at Tufts University School of Medicine in Medford, Massachusetts. During the same year he was a visiting lecturer in psychiatry at the University of Oklahoma. In September 1969 he joined the faculty of Harvard University Medical School as an associate professor of psychiatry, concurrently serving in the psychiatric department of the school's affiliated institution, Massachusetts General Hospital. He was later appointed associate dean for student affairs. In addition to his official duties at the medical school and the hospital, he maintains a private psychiatric practice.

Although most psychiatrists contend that the same emotional problems affect all of the world's population groups, Poussaint believes that black and white psyches, because of different life experiences, are plagued by different kinds of emotional disorders. In his view, present-day psychiatry, devised and dominated by white middle-class practitioners, often misinterprets the problems and misunderstands the needs of black patients, and he believes that the widely accepted theory of racial self-hatred as the underlying cause of many of the Negro's social and psychological difficulties is grossly overstated. In a series of dialogues with Jesse Jackson that were published in *Ebony* magazine (August 1970; December 1972), Poussaint said that he saw the theory as a rationalization of white society's continued disregard of black problems. "It allows whites to feel that we are psychologically deranged, while they're posing as models of mental health," Poussaint explained, adding that it justifies their projections of undesirable impulses onto the "wild, crazed, violent, sex-maniac cannibals [from] the mysterious and dangerous jungle." What has been termed self-hatred is actually "repressed rage," Poussaint points out, since the suppression of self-assertion and self-respect over the years effectively subdued the black man, making him dependent on white paternalism. "If we acted the dumb clown, or the 'house nigger,'" he said, "whites rewarded us. Being an Uncle Tom enabled us to count on financial support."

Writing in the New York *Times Magazine* (August 20, 1967), Poussaint recalled the humiliating personal experience that led him to formulate his "aggression-rage" theory. In 1966, as he was leaving his office in Jackson, he was rudely accosted by a white police officer, who addressed him as "boy." Protesting mildly that he was a physician, Poussaint tried to ignore the provocation, but the policeman continued his harassment and demanded to know Poussaint's first name. Aware that resistance was not only futile but dangerous, Poussaint complied. "No amount of self-love could have salvaged my pride or preserved my integrity. . . . For the moment my manhood had been ripped from me . . . on a public street for all the local black people to witness, reminding them that no black man was as good as any white man. All of us—doctor, lawyer, postman, field hand and shoeshine boy—had been psychologically 'put in our place. . . . What was I to do with my rage?"

Conceding that rage is occasionally channeled into constructive outlets such as competitive sports, music, and dance, he maintained that, more often than not, it is consciously repressed and replaced by a more socially acceptable emotional attitude. That "trained incapacity to be aggressive," he argued, leads to below average achievement in school and an inability to compete in the business world as well as to alcoholism, drug addiction, illegitimacy, and other "social deviations" usually attributed to the "Negroes' acting out of their feelings of inferiority."

Like many of his colleagues, Poussaint applauds the beneficial effects of black consciousness-raising and agrees that the development of racial dignity has helped remove some of the stigma attached to being black, but he cautions against excessive black pride. In an article for *Redbook* (January 1971), Poussaint and Dr. James P. Comer, associate professor of psychiatry at the Yale Child Study Center and associate dean of the Yale Medical School, advised black parents to avoid "drilling black pride into a child's head in a stereotyped and isolated manner." Without the proper home atmosphere of love and guidance, the doctors warn, the "rhetoric of racial dignity will be self-defeating." Such "positive-sense-of-identity" programs, Poussaint concluded in his New York *Times Magazine* piece, are useful and relevant only when "they generate constructive aggression in Negroes in their struggle for full equality."

Speaking at a conference on philosophy and contemporary problems at Morgan State College in Baltimore on April 19, 1972, Poussaint urged his colleagues to make psychiatric services available to blacks and other minority groups. To expedite the implementation of his plan, he suggested that blacks exert political and social pressure on psychiatric facilities that refuse them treatment. Noting that many psychiatrists, because of their "short-sighted training," were unable to distinguish between "deviant behavior" and "different behavior," Poussaint recommended additional professional instruction that would enable them to treat all types of people, not just the "white middle class." He has continually campaigned to extend the influence of the nation's 500 black psychiatrists, and in 1969 he helped to form a black caucus at the American Psychiatric Association convention in Miami that successfully lobbied for the election of Dr. Charles Prudhomme of Howard University to a vice-presidency. Dr. Prudhomme was the first black man to hold high elective office in the American Psychiatric Association.

In recent years Poussaint has conducted extensive research into psychopharmacology and human experimentation, particularly psychosurgery. A vocal opponent of psychosurgery—the surgical removal of brain tissue to modify or alter human behavior—he was especially incensed by published medical reports suggesting that brain disease and urban violence may be interrelated. In one report, psychosurgery was proposed as a possible solution to ghetto riots. Charging that the study, conducted by Drs. William Sweet, Frank Ervin, and Vernon Mark of the Neuro-Research Foundation in Boston, was "racist," Poussaint, in an interview for *Ebony* (February, 1973), explained his accusation: "It assumes that black people are genetically damaged—that they're so animal and so savage that whites have to carve on their brains to make them into human beings. The whole concept is vicious."

A member of the American Psychiatric Association and the National Medical Association, Poussaint has served as the national treasurer of the Medical Committee for Human Rights and the national treasurer of the Black Academy of Arts & Letters. He is also a board member of People United to Save Humanity, the Reverend Jesse Jackson's black political and economic development organization founded in December, 1971. In 1968 he received the Michael Schwerner Award, a memorial to the slain white civil rights worker, for his contributions to the civil rights cause. He is the author of many technical articles for professional publications such as *Neurology*, the *Journal of Pediatrics*, and the *American Journal of Psychiatry*, in addition to articles in mass-circulated magazines.

Alvin Poussaint is five feet eight inches tall and weighs 154 pounds. Conservative in attire, he wears horn-rimmed eyeglasses and a modified Afro hairstyle. For recreation, he enjoys swimming, boating, camping, and writing. Although he was born and raised a Roman Catholic, he maintains no religious affiliation as an adult. Unmarried, he was selected in August 1972 as one of the "Ten Outstanding Single Men" by *Ebony* magazine.

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QADDAFI, MUAMMAR EL-

1942- Chairman of the Revolutionary Command Council of the Libyan Arab Republic
Address: Revolutionary Command Council, Tripoli, Libyan Arab Republic

The chairman of the Revolutionary Command Council of the Libyan Arab Republic, Colonel Muammar el-Qaddafi, is widely regarded as heir to the mantle of late Egyptian President Gamal Abdel Nasser as leader of the Arab world. On September 1, 1969 Qaddafi, then a twenty-seven-year-old signal corps captain, led a military coup deposing the aged King Idris Senussi I, who had reigned over the former Italian colony of Libya ever since it obtained independence under United Nations auspices in December 1951. Through the vast wealth in oil revenues—about $2.4 billion in 1972—that he commands, and through the force of his own personality, Qaddafi has emerged as one of the world's leading power brokers, the foremost champion of Arab unity, and the most formidable supporter of the Palestinian Arabs in their conflict with Israel. At home he has launched a massive cultural and social revolution based on Islamic Socialism—a blend of Moslem fundamentalism, Arab nationalism, and the principles of the modern welfare state—for the 2,100,000 citizens of his 679,358-square-mile North African desert nation.

MUAMMAR EL-QADDAFI

Muammar el-Qaddafi (his family name, as transliterated from the Arabic, also appears in various other forms, including Qadhafi, Khadafy, Kazzafi, and Gaddafi) was born in 1942, the son of an itinerant Bedouin farmer and member of the Berber tribe of Ghadaffa, who made a modest living growing barley and raising livestock. According to one source, Qaddafi was born in a goat-skin tent, somewhere in the vast stretch of Libyan desert between the Mediterranean port of Sirte and Sebha, the capital of the southern province of Fezzan. Other sources say his birthplace was the coastal city of Misurata or the Eastern province of Cyrenaica. His parents still live in a tent in the Sirte region.

As Jim Hoagland suggested in the Washington *Post* (May 20, 1973), the desolate Libyan desert on which Qaddafi grew up was "a major influence on the austerity that marks his private life and the simple, one-dimensional terms in which he portrays the world's problems and his solutions." Another important factor in the shaping of his outlook was his family's long involvement in the struggle against Italian colonialism. One of his grandfathers had been killed by Italian invaders in 1911, and his father and uncle had been imprisoned for resistance against the colonial authorities. From earliest childhood, Qaddafi was nurtured on stories of Italian atrocities against his countrymen. But perhaps the most profound influence of his formative years was Gamal Abdel Nasser, who assumed power in Egypt in a military coup in 1952 under a banner of social revolution and Arab nationalism. Qaddafi idolized the Egyptian leader and listened religiously to the fiery Voice of the Arabs radio broadcasts from Cairo.

Because of the unusually high intelligence that Qaddafi demonstrated, his father saved and sacrificed to provide him with a good education. After attending an Islamic school at Sirte, where he skipped several grades, Qaddafi entered a secondary school at Sebha. As early as 1956, he led pro-Nasser and anti-Israel demonstrations. In 1959 he founded a secret society and, with some of his classmates, began to plot the eventual overthrow of King Idris of Libya, whom he considered a tool of the British. After graduating from the University of Libya in 1963 with a diploma in history from its faculty of law, Qaddafi entered the Libyan military academy in Benghazi.

Among his fellow cadets Qaddafi found devoted co-conspirators, all of humble origin, who pledged to follow the same rigid and austere Koranic rules he imposed on himself—including the punctilious observance of Moslem rituals and strict abstention from alcohol, tobacco, gambling, nightclubbing, and sexual activity. In 1965 Qaddafi graduated from the military academy with an army commission, and the following year he went to England for six months of advanced training in armored warfare. Over the next few years, Qaddafi rose steadily in the ranks of the Libyan army, and by August 1969 he had attained the rank of captain and was acting adjutant of the signal corps. Meanwhile, he and his "central committee" of co-conspirators had mapped out plans for their revolution under the very noses of King Idris' inefficient 20,000-man police and internal security force, and in their secret recruiting they won over the majority of Libya's 7,000-man army.

Qaddafi had originally planned his coup for March 1969 but postponed it to allow for more preparation. In August he became aware of an impending coup by senior officers acting in behalf of the powerful Shalhi family of Cyrenaica to remove Crown Prince Al Hasan Rida, King Idris' nephew, from the scene, apparently with the King's approval. In the early hours of September 1, 1969 Qaddafi, deciding that the time had come to act, divided his forces, headed by some sixty young signal corps officers, into two groups that descended simultaneously on Tripoli and Benghazi, taking control of the royal palaces, government offices, military installations, and communications media in a bloodless coup. Qaddafi personally led the seizure of the Benghazi radio station and the armored vehicles of the powerful Cyrenaica Defense Force. Securely in power, he and his closest aides—all of them in their twenties—dissolved the parliament and other constitutional bodies. Under Qaddafi, they formed a twelve-member Revolutionary Command Council that took absolute control of the country—now known as the Libyan Arab Republic—under the Arab nationalist slogan, "Socialism, Unity, and Freedom." Qaddafi, who remained anonymous during the first few days of the coup, assumed the rank of colonel and became commander in chief of the Libyan armed forces.

In its first official declaration, the Revolutionary Command Council pledged to build Libya into a socialist country, to cooperate with nonaligned and economically backward nations, to combat racism, colonialism, and social oppression, and to adhere to the spiritual precepts of the Koran. Foreigners were reassured that existing agreements would be respected and that their lives and property would be safeguarded. The United States extended recognition to the new regime on September 6, 1969. On the following day King Idris, who had been traveling in Turkey and Greece, sent word of his willingness to abdicate. A civilian Cabinet, headed by Premier Mahmoud Soliman al-Maghrebi, a young lawyer, was appointed by the Revolutionary Command Council on September 8.

Taking Nasser's Arab Socialism as a model, Qaddafi's Revolutionary Command Council lost no time in trying to transform Libya into a "society of equality and justice." The Libyan leaders promoted public works projects, increased minimum wage rates, and dismissed hundreds of corrupt government officials. To effect the "Arabization" of the country, they discontinued the teaching of English in public schools and decreed that signs, posters, and public notices should be solely in Arabic. In conformity with orthodox Koranic doctrine, alcoholic beverages were banned, and nightclubs, brothels, and gambling casinos were closed. In October 1969 the Libyan government began to apply pressure for the evacuation of British and American military bases, and in November it nationalized all foreign banks. A contract under which Great Britain was to provide Libya with an antiaircraft missile defense system was canceled by the Libyans, who then began negotiations with France for the purchase of Mirage jet fighter-bombers and other arms. To lessen Libya's dependence on the West, Qaddafi imported hundreds of advisers from Egypt, and the Libyan army was augmented by two battalions of Egyptian troops. In December, Qaddafi met in Tripoli with Nasser and Colonel Jaafar Mohammad al-Nimeiry of Sudan to map out a unified strategy against Israel.

Qaddafi weathered the first major challenge to his rule on December 10, 1969, when the Revolutionary Command Council foiled an attempted coup by disaffected members of the regime. Two days later, a provisional constitution, establishing Libya as a "free Arab democratic republic," went into effect. To enhance his own authority and that of the Revolutionary Command Council, Qaddafi reorganized his government on January 16, 1970, taking over the Premiership from al-Maghrebi and also assuming the post of Minister of Defense. His new twelve-member Cabinet included four members of the Revolutionary Command Council, among them his second-in-command, Major Abdul Salam Jallud, who became Deputy Premier and Minister of the Interior.

Qaddafi's goal of ridding Libya of foreign elements was partially achieved with the departure of British troops from the military bases at Tobruk and el-Adem in March 1970 and the evacuation of Wheelus air base by American forces three months later. In July the property of Libya's prosperous Italian and Jewish communities was confiscated by the government, and by late fall, most of the Italian residents—estimated at about 20,000—had been driven from the country. Qaddafi celebrated their expulsion by transforming Tripoli's majestic Cathedral of the Sacred Heart of Jesus into the Gamal Abdel Nasser Mosque.

Determined to extract more revenue from the foreign oil companies operating on Libyan soil, Qaddafi nationalized the country's oil importing and distributing firms in July, 1970. By October, he had negotiated agreements with most of the oil companies, providing for a 13.4 percent increase in crude oil prices and a 5 percent tax surcharge.

Although Qaddafi's confrontations with the West had brought him considerable prestige within the Arab world, he was only moderately successful in his efforts to forge some measure of Arab unity. He did, however, gain acceptance for his proposal of a federation of Egypt, Libya, and Sudan as a nucleus for Arab unity, and in November 1970, the three nations, joined by Syria, reached an agreement to work toward that goal.

After the death of Nasser in September 1970, Qaddafi was regarded by many as the dominant figure in the Arab world, and during 1971 he made his influence increasingly felt on the international scene. He moved one step closer to his goal of Arab unity in April, when Libya, Egypt, and Syria agreed on a loose Federation of Arab Republics, open to any state favoring "democratic socialism" and opposed to all compromises with Israel. Also in April, after he had threatened to cut off oil supplies if his demands were not met, his government concluded a five-year agreement with Western oil companies providing for a 35 percent increase in crude oil prices. In the summer of 1971, he openly supported an abortive coup by dissident army units against King Hassan II of Morocco; helped foil a plot of pro-Communist officers to seize power in Sudan; encouraged Malta's leftist Prime Minister Dom Mintoff, through promises of financial aid, to demand the withdrawal of NATO troops and the evacuation of British naval forces from his Mediterranean island country, and also to reject offers from the Soviet Union; called for a united Arab effort to intervene militarily in Jordan to defend Palestinian guerrillas against "extermination" by King Hussein's army; and sent a group of some 300 Libyan "volunteers" to join the Palestinian commandos.

Qaddafi also gave support to Moslem rebel forces in neighboring Chad; threatened to intervene in behalf of insurgent Moslems in the Philippines; and called for a "holy war" against India for its role in the India-Pakistan conflict. Apparently in anger over Great Britain's role in helping Iran to acquire three Arab islands in the Persian Gulf, Qaddafi nationalized the properties of British Petroleum in December 1971.

Although his major efforts had been concentrated on international affairs, Qaddafi also made some progress on the domestic scene in the construction of housing, harbors, highways, industrial plants, and hospitals and in land reclamation and irrigation projects. In June 1971 he established the Arab Socialist Union, a party modeled on the Egyptian pattern, as the sole legal political organization in the country.

In the spring of 1972 Qaddafi reoriented his foreign policy and made an agreement with the Soviet Union, giving it access to Libyan oil fields in exchange for armaments. With the restraining influence of Nasser gone, Qaddafi tended to become increasingly unpredictable in his behavior. He sent large contributions to the Irish Republican Army in Northern Ireland and to black militant groups in the United States and persuaded Uganda's erratic President Idi Amin to expel Israeli technicians and adopt a militantly anti-Zionist position. On the domestic scene, Qaddafi instituted new repressive laws providing the death penalty for illegal political activity and imprisonment for strikes, sit-ins, absenteeism, and unauthorized press reports.

On July 16, 1972 Qaddafi yielded the Premiership to his Deputy Premier, Abdul Salam Jallud, and relinquished the post of Defense Minister but retained his power base as chairman of the Revolutionary Command Council and commander in chief of the armed forces. The installation of a new eighteen-member Cabinet comprising sixteen civilian technocrats and only two military officers seemed to indicate a greater concern for domestic issues, as did the introduction of a $4.2 billion five-year development program designed to cultivate large stretches of desert and to diversify Libya's economy.

In a meeting in August 1972 at Benghazi, Qaddafi and President Anwar Sadat of Egypt agreed to merge their countries, already loosely united with Syria in a Federation of Arab Republics. The merger, which became effective in September 1973, brought together in a single nation Libya's oil wealth with Egypt's larger and more sophisticated population. Although in Qaddafi's view the merger was "a matter of destiny and a matter of life and death," a number of obstacles had stood in its way. In particular, Qaddafi's puritanical standards and erratic behavior seemed foreign to the more easygoing Egyptians. For example, he reinstituted the old Sharia, or Koranic code, which provided, among other things, that thieves be punished by having their hands cut off. Another aspect of the Sharia that Qaddafi invoked in early 1973 was the requirement that all visitors have passports printed in Arabic. In the view of Anwar Sadat, the September merger was an initial step in the direction of full union, with many of its details yet to be worked out.

Palestinian terrorist organizations, such as Black September, are said to be dependent to a great extent on financial resources furnished by Qaddafi. He is also believed to have been responsible for providing the economic incentives that helped to persuade four African countries—Chad, the Congo Republic, Mali, and Niger—in addition to Uganda, to sever relations with Israel. Nevertheless, Qaddafi found himself isolated at the Addis Ababa meeting of the Organization of African Unity in May 1973, when he urged all African countries to break with Israel and issue an all-out condemnation of the Jewish state.

To break down resistance within Libya to the proposed merger with Egypt, and to enable Libyans to hold their own with the Egyptians, Qaddafi launched in April 1973 a "cultural revolution" designed to turn the country over to "the people." Calling for an end to "leniency and tolerance," he announced the suspension of all "reactionary" laws; a purge of "all the sick people" who propagandized for Communism, atheism, or capitalism; the distribution of arms to the "revolutionary masses"; a campaign against bureaucratic inefficiency and corruption; and a cultural upheaval based on strict adherence to Islam, with the destruction of all "misleading books which have made youth insane and sick." More than 400 "people's committees," composed mainly of young students and workers, were set up in factories, farms, government agencies, newspapers, radio stations, schools, and other institutions. They carried out mass dismissals and arrests of bureaucrats, executives, and professors as well as the burning of hundreds of condemned books.

Closely linked with the cultural revolution is Qaddafi's determined drive to gain total control of Libya's foreign-held oil resources. In 1972 his government acquired a 50 percent share in Italian oil holdings, and in early 1973 he began to negotiate a similar arrangement with American oil companies. In June 1973 he announced the takeover of the Libyan properties of Bunker Hunt Oil Company of Dallas, Texas, charging that American oil companies were allowing Israeli spies, disguised as oil workers, to operate in Libya. In July he issued demands for an immediate government takeover of the remaining major American oil holdings in Libya. Finally, in September Qaddafi ordered the nationalization of 51 percent of all oil companies' assets.

Colonel Muammar el-Qaddafi was first married on December 25, 1969 to Fathia Nouri Khaled, a former schoolteacher and the daughter of a Libyan army officer. From that marriage, which ended in divorce, he has a son, Mohammed. He was married a second time, in July 1970, to Wasfia (or Safiya), a nurse, who bore him his second son, Seif al-Islam. Known to his followers as "Brother Colonel," Qaddafi, an austere and religious man, conducts his affairs of state from a simple army barracks, and he often interrupts his long workday to pray. He travels extensively throughout the country, occasionally roaming city streets in disguise in a manner reminiscent of the legendary eighth-century Caliph of Baghdad, Harun al-Rashid. Henry Tanner of the New York *Times* (May 26, 1973) described Qaddafi thus: "Broodingly handsome, with the simplicity and innocence of an old-fashioned Hollywood 'good guy,' he is obviously sincere. What sounds harsh . . . in print comes out disarmingly mild . . . when he speaks in his deep, quiet voice. He has a boyish grin and uses it often." According to a correspondent for the London *Observer* (August 6, 1972), Qaddafi "often seems personally almost self-effacing. He is of middling size, slightly built, with a long, thin face and a heavy, almost lantern jaw . . . and tends to walk about with his hands in his pockets and his shoulders drooping. When he relaxes he can look deeply tired and melancholy. . . . Only in the set of his mouth and in his eyes may one sense the fanatic."

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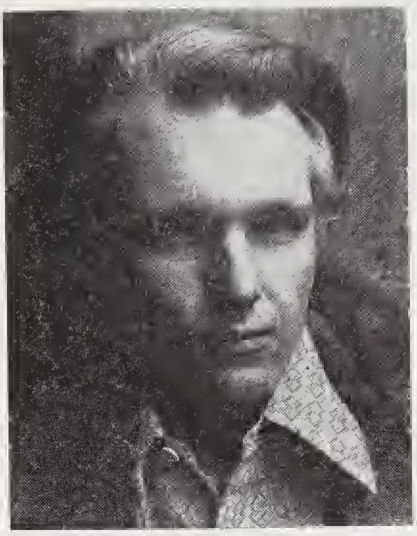

DAVID RABE

Hailed by some critics as the most promising young dramatist to appear in a decade, David Rabe made a shattering impact on the American theatre with his *The Basic Training of Pavlo Hummel* and *Sticks and Bones*. He wrote both plays in 1967-68 as a graduate student at Villanova University after his return from military service in Vietnam. The first, which earned Off-Broadway's coveted Obie award, canvasses the effects of war on combatants and victims, while the second, which received a Tony award as the best Broadway play of 1971-72, indicts the "Middle American" family for refusing to allow tragedy to deflect it from its shallow materialism. A third play by Rabe, *The Orphan,* in which he deals with contemporary problems within a framework of classical myth, was less successful. Although the controversial nature of his plays has given them a topical importance that tends to obscure their artistic value, Rabe insists that he is not a conventional antiwar polemicist. "All I'm trying to do," he says, "is define the event for myself and for other people." Joseph Papp, who produced Rabe's plays for his New York Shakespeare Festival's Public Theatre, told a reporter for *Newsweek* (December 20, 1971): "The main thing about David is that he can write for *all* Americans. These are strong plays about the war, but they don't polarize."

David Rabe was born on March 10, 1940 in Dubuque, Iowa, to William and Ruth (McCormick) Rabe. His father, a native of Illinois, who taught history in a Dubuque high school until he found that he could earn more money as a meatpacker, had written a novel, *The Killing Time,* in his younger years. His mother has worked at a J. C. Penney department store. Rabe has a younger sister who is a student at Yale.

Recalling his early ambition to become a professional football player, Rabe told Charles Michener of *Newsweek* (December 20, 1971), "Nothing, not even writing, is as completely fulfilling as being successful in athletics. . . . Like a writer, an athlete knows what real pain is." After attending Roman Catholic parochial schools, Rabe went on to Loras College, a Catholic institution in Dubuque, where he began to write short stories and plays. After graduation, he went to Villanova University in Pennsylvania for a master's degree in theatre, but he dropped out of the program after about two years. He then supported himself with odd jobs while trying to become established as a writer, until he was drafted in January 1965.

Rabe could have avoided the draft by obtaining a teacher's certificate, but he decided to go into the Army because, as he explained to Robert Wahls of the New York *Sunday News* (April 1, 1973), "I thought of it as a cause." For the last eleven months of his two-year military service he was assigned to a hospital support unit at Long Binh, South Vietnam, where he served as a guard, clerk, driver, and construction worker. Although he did not go into actual combat, he saw many casualties. He tried to keep a journal but soon gave it up, because, as he told Robert Berkvist of the New York *Times* (December 12, 1971), "it resulted in a kind of double vision that made everything too intense." The full impact of his war experiences did not catch up with him until he returned home in early 1967.

Back in Dubuque, Rabe found himself estranged from friends and family. Few people seemed to be aware of the Vietnam conflict as a reality. For some it was merely a television serial; for others, it was the subject of an ideological debate. Rabe was annoyed not only by those who blindly supported the American position in Vietnam, but also by persons who denied Vietcong atrocities, some of which he had witnessed at Long Binh. He tried to return to Vietnam as a war correspondent, applying to a number of newspapers, including the Hong Kong *Standard,* but when his efforts proved unsuccessful he decided to resume his studies at Villanova. A professor who had previously taken an interest in Rabe's work arranged for him to receive the balance of an uncompleted Rockefeller grant.

At Villanova, Rabe poured his bitterness and his haunting memories of the war into two searing plays, *The Basic Training of Pavlo Hum-*

mel and *Sticks and Bones,* which he wrote more or less simultaneously during 1967 and 1968. He sent the scripts to regional and experimental theatres, but the results were hardly encouraging. When Villanova staged *Sticks and Bones* a group of producers became intrigued and took an option on the play but then allowed it to lapse. Meanwhile, having obtained his M.A. degree, Rabe took a job in 1969 as a feature writer with the New Haven (Connecticut) *Register,* where a series of articles he wrote on the Daytop addict rehabilitation program earned him an Associated Press award for 1970.

Eventually Joseph Papp, the director of the New York Shakespeare Festival's Public Theatre, read *Pavlo Hummel* and decided to produce it. Jeff Bleckner was chosen to direct the play, originally as a workshop effort, but it was soon rescheduled as a full production. After some flaws in the play's structure were corrected by Rabe and Bleckner along lines suggested by Papp, *The Basic Training of Pavlo Hummel* opened at the Newman Stage of the Public Theatre on May 20, 1971, with William Atherton in the leading role. Just before the opening, Joseph Papp sent Rabe a letter in which he promised to produce the young dramatist's future work no matter how *Pavlo Hummel* was received.

Both realistic and impressionistic, *The Basic Training of Pavlo Hummel* is neither a morality play nor a political tract. Its protagonist, far from being Everyman, is an abrasive, fascinating misfit, more antihero than hero. Pavlo Hummel's one-track mind is both comical and disturbing as he pursues his goal of achieving "manhood" by becoming the hard-bitten combat veteran of the army recruiting posters, with the help of his alter ego, Ardell, a black supersoldier, whom only he can see. Freely evoking the horrors of the Vietnam conflict, Rabe impartially depicts both the savagery of the enemy and the brutalization of American troops. The play ends with Pavlo's death in a Vietnamese brothel at the hands of another soldier whom he has humiliated.

Although some critics noted confusing and contradictory elements in Rabe's writing, *Pavlo Hummel* was widely praised for its characterizations, its mix of humor and tragedy, and its balanced treatment of the Vietnam conflict. "It makes everything else I've seen on the subject seem skimpy and slightly false," Edith Oliver commented in the *New Yorker* (May 29, 1971). By the close of its eleven-month run, *Pavlo Hummel* had won an Obie award, presented by the *Village Voice* for the best Off-Broadway production of 1970-71, as well as a Drama Guild award and a Drama Desk award.

On November 7, 1971 Papp's production of *Sticks and Bones* opened at the Anspacher Theatre, making Rabe the first playwright—other than Shakespeare—in the Public Theatre's history to have two shows running concurrently in the downtown theatre complex. Where *Pavlo Hummel* had dealt with the war in Vietnam, *Sticks and Bones* concerns its impact on "Middle America." An embittered and blinded veteran, David, is delivered like a package to his family, whose vacuous members—father Ozzie, mother Harriet, and younger brother Ricky—are named after television's saccharine Nelson family. Tension develops when David, still in uniform and haunted by the memory of the Vietnamese girl whom he had abandoned, tries to shatter the superficial situation comedy in which he is now entrapped. In the final scene, the other members of the family join forces to help David cut his wrists, his mother running dutifully to the kitchen for a bowl to protect the wall-to-wall shag carpet from bloodstains. Directed by Jeff Bleckner and starring David Selby, the Off-Broadway production of *Sticks and Bones* ran to capacity audiences until February 20, 1972. Papp's desire to obtain a more broadly based audience for Rabe's ideas induced him to move *Sticks and Bones* to Broadway, where it opened at the John Golden Theatre on March 1, 1972, with Drew Snyder in the role of the veteran, and ran for seven months.

The unlikely union of situation comedy and satire proved something of a shocker to audiences and critics, but the play received generally enthusiastic reviews. Brendan Gill wrote in the *New Yorker* (March 11, 1972): "In the gravity and acuteness of his intelligence and the elegance of his literary skills, Mr. Rabe is already a formidable figure." While Allan Wallach of *Newsday* (March 2, 1972) found *Sticks and Bones* "mordantly funny and shockingly serious," he objected to the symbolism as being "at times too obvious" and "at other times . . . too opaque." To Rabe's surprise, *Sticks and Bones* received the Antoinette Perry (Tony) award as the best play of the 1971-72 season on Broadway, and it also won a Drama Critics Circle citation. In December 1971, while it was still Off Broadway, Rabe had become the first recipient of the $3,000 Elizabeth Hull-Kate Warriner award, presented by the Dramatists Guild to a playwright whose work deals with controversial issues involving contemporary political, social, or religious mores.

In March 1973 a filmed version of *Sticks and Bones* was scheduled to be presented on CBS-TV as the second of a series of dramas that Papp had agreed to produce for the network under an $8,000,000 contract. Filmed under the direction of Robert Downey, the production was edited to make it more acceptable to television audiences, and the names of the parents in the play were changed from Ozzie and Harriet to Andy and Ginger. On March 6, three days before the scheduled broadcast, CBS unexpectedly cancelled it after about seventy of its 197 affiliate stations refused to carry the program. In a statement backed by the network's board of directors, CBS president Robert Wood announced an indefinite postponement of the drama, declaring that its presentation at that time might be "unnecessarily abrasive to the feelings of millions of Americans whose lives or attention are at the moment emotionally dominated by the returning POWs and other veterans who have suffered the ravages of war." Papp promptly threatened to withdraw from the entire contract and accused CBS of knuckling under to pressures from the Nixon administration, which had recently proposed legislation that would make affiliate stations responsible for preserving an "ideological balance" when accepting network programs, or risk losing their licenses. Widely criticized in the press for the cancellation, CBS was accused of "corporate cowardice" by the American Civil Liberties Union. Rabe took the cancellation stoically, remarking that he had never really expected the play to be shown on television.

He was less resigned the following week, when a New York *Times* correspondent reported that a pirated version of *Sticks and Bones* had been running for months at the Sovremennnik (Contemporary) Theatre in Moscow, where it was being promoted as an accurate portrayal of American life. In an open letter in the New York *Times* (March 18, 1973) Rabe called the Soviet version a distortion and stressed the universality of his theme. "The play is about you and your people or it is about nothing," he wrote. A truthful Soviet production, he suggested, might have shown the hero as a Russian soldier returning from Hungary in 1956. Carefully ignoring the point of Rabe's letter, Soviet officials noted the cancellation of the television broadcast and claimed that the letter gave further proof of a lack of artistic freedom in the United States. The matter of royalties was not mentioned in the Soviet reply, possibly because Rabe had already threatened to donate any money he might receive from the Moscow production to "the most radical right-wing group" he could find.

Rabe's third play, *The Orphan,* which opened on April 18, 1973 at the Anspacher Stage of Papp's Public Theatre under Bleckner's direction, was an ambitious attempt to use the Oresteia of Greek mythology as a framework for reflections on present-day violence. The play is divided into two parts: "Policymaking," which retells the Greek myth, in "mod" fashion, from the sacrifice of Iphigenia to the murder of Agamemnon; and "Flower-children," a more loosely structured act, in which Orestes is persuaded to avenge his father by murdering his mother Clytemnestra and her lover Aegisthus. There are many allusions to the My Lai massacre and to the Manson family killings. Among the theatrical devices employed in the play are the introduction of a narrator who comments on the action, and the portrayal of the divergent aspects of Clytemnestra by two different actresses.

"If *The Orphan* were a cohesive work for the theatre," Walter Kerr wrote in the New York *Times* (April 29, 1973), "it would be one of the most despairing plays ever written." The critical consensus was that the play lacked coherence. Individual scenes were praised, but on the whole it was dismissed as an interesting failure, too cerebral or too facile in its attempt to link disparate elements. Clive Barnes, writing in the New York *Times* (April 19, 1973), suggested that occasionally Rabe's "dramatic ideas outrun his dramatic language," but added: "What is interesting about Mr. Rabe is his natural command of the theatre . . . he understands the role of the theatre as a place for miracles." *The Orphan* closed on May 13, 1973.

Five months after the Columbia Broadcasting System's initial refusal to show its scheduled televised version of *Sticks and Bones,* the play was telecast on August 22, 1973. Nearly half of the network's affiliates refused to carry the controversial work, while others prudently delayed it until late in the evening. On November 8, 1973 Rabe's latest play, *In the Boom Boom Room,* the spiritual odyssey of a Philadelphia go-go dancer, opened at Lincoln Center's Vivian Beaumont Theatre. A majority of critics found that its aimlessness and lack of focus made for a tedious three hours of theatre, relieved only by the bravura performance of Madeline Kahn in the leading role. "The curious thing," Clive Barnes wrote in his review for the New York *Times* (November 9, 1973), "is how a playwright of Mr. Rabe's unquestioned promise should turn out such an empty and poorly crafted play."

As playwright-in-residence at the theatre department of Villanova University, Rabe teaches graduate courses in film history and playwriting. Among his current projects is another play, to be called "The Burning," as well as a novel about Vietnam and some short stories. Although the "well-made play" is usually in his mind when he starts to write, he feels that his best work comes from deeper, less conscious sources. Rabe writes slowly and revises extensively. He admires the plays of Arthur Miller, and he has also been attracted to the experimental theatre of Joseph Chaikin. The volume *Two Plays By David Rabe,* containing *The Basic Training of Pavlo Hummel* and *Sticks and Bones,* was published by Viking Press in 1973.

David Rabe's wife, the former Elizabeth Pan, a Chinese-born laboratory technician whom he met at a block party in Philadelphia and married in 1969, is sometimes mistaken for a war bride. The Rabes have one son, Jason, born in 1972. Rabe, who is six feet two inches tall, with blue eyes and prematurely graying sandy hair, is described by Jody Brockway in *After Dark* (August 1972) as "wary, highly sensitive, and powerful," with "a quality of wildness, like a great untamed jungle cat." He is a member of the Philadelphia Rugby Club. Having quit cigarettes a few years ago, Rabe now smokes small cigars. With regard to his religion, Rabe told Jerry Tallmer in the New York *Post* interview: "I don't consider myself Catholic anymore. Nor do I consider myself a non-Catholic. Or a fallen-away Catholic. Or any of those things." Asked whether he had modeled the grotesque ménage of *Sticks and Bones* on his own family, Rabe said: "Well, I would think that maybe the answer is they came to opening night . . . and loved it."

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RAHMAN, SHEIK MUJIBUR (rä'män mo͞o'jē-bûr)

Mar. 17, 1920- Prime Minister of Bangladesh
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The emergence of the independent nation of Bangladesh from what was formerly East Pakistan, following the military defeat of Pakistani forces by India in December 1971, culminated a long struggle for East Bengali self-determination on the part of its leading statesman, Sheik Mujibur Rahman—popularly known as Mujib—whose efforts in behalf of his people had brought him prison terms totaling more than ten years. A political activist since his student years, Mujib engaged in the struggle against British colonial rule and for Moslem rights on the Indian subcontinent before taking up the fight for his East Bengali countrymen within the newly established nation of Pakistan in 1947.

Held together only by their common Moslem religion, but separated geographically by some 1,000 miles of Indian territory, the Eastern and Western portions of Pakistan were sharply divided by cultural, racial, linguistic, and economic differences. Although the Bengalis of East Pakistan, with a population of some 75,000,000 out of a national total of 128,800,000 as of 1971, represented a majority within the country, they had from the beginning been dominated by their more prosperous Punjabi countrymen of West Pakistan, and in the spring of 1971 their efforts to gain autonomy were brutally suppressed. When Mujib became Prime Minister of Bangladesh in January 1972 he found himself heading a ravaged country, with millions homeless and millions more on the brink of starvation. Within a few months, however, with the solid backing of his people and support from abroad, he managed to bring some degree of political and economic stability to his country.

One of the six children of a moderately prosperous middle-class landholder and district court official of Moslem faith, Mujibur Rahman was born in the East Bengal village of Tungipara in the Faridpur district of what was then British India on March 17, 1920. (Some sources give the year of his birth as 1919 or 1922.) The hereditary title of "Sheik" that precedes his name means that he is the son of the owner of a landed estate. A gregarious, sports-loving boy, Mujib was well-liked by his teachers and fellow students but did not distinguish himself in his studies. His secondary education at a mission school in Gopalganj was interrupted for three years when he was stricken by glaucoma, requiring surgery on both his eyes. Mujib's social conscience was evident by the time he was ten, when to his father's dismay he distributed rice from the family supplies to impoverished tenant farmers. As a teen-ager he spent a week in jail after British authorities arrested him for throwing stones at a police station. In 1939 he helped found the Gopalganj branch of the Moslem League.

In 1942 Mujibur Rahman entered Islamia College in Calcutta, where he studied liberal arts and became interested in George Bernard Shaw and Rabindranath Tagore. From 1943 to 1947 he was a councilor of the All-India Moslem League, and in 1945-46 he served as general secretary of the Islamia College Student Union. He was elected a member of the Bengal legislative assembly in 1946, and that same year he helped organize a peace council to resolve the communal strife between Moslems and Hindus in Bihar and Calcutta. In 1947 he graduated from Islamia College with a B.A. degree in history and political science.

Returning to East Bengal, Mujib entered the University of Dacca to study law at the urging of his father. Although with the creation of Pakistan the two goals of independence from Great Britain and self-determination for the Moslem population of the subcontinent appeared to have been achieved, Mujib soon became aware that within the new nation the Bengalis of East Pakistan were in an inferior position in relation to the Punjabis of the West. In 1947 he resigned from the Moslem League and founded the East Pakistan Moslem Students' League, which opposed the efforts of Mohammed Ali Jinnah, Pakistan's leading statesman, to make the Urdu dialect, spoken in the West, the sole national language. In 1949 he was a cofounder of the moderately socialist Awami (People's) League, which became Pakistan's first party of the opposition.

As a leader in the "language movement" and as an organizer of menial workers at Dacca University in their struggle for better conditions, Mujib came increasingly into conflict with the authorities. In 1948 he was briefly jailed, and the following year he was expelled from Dacca University without being permitted to take his law degree and sentenced to a three-year prison term. In 1953 he became general secretary of the Awami League. In the provincial elections of March 1954, Mujib was elected to the East Pakistan Legislative Assembly as a candidate of the United Front, a loose coalition of opposition parties, and he served as Minister for Cooperatives and Agricultural Credit in the short-lived United Front Cabinet, headed by Fazlul Huq.

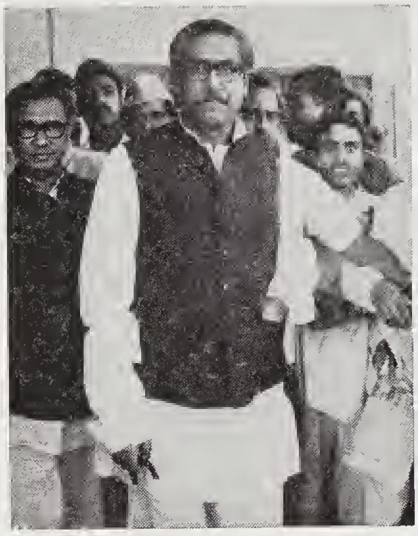
In 1955, after serving a fourteen-month prison term under the national safety act, Mujib was elected to Pakistan's National Assembly. He was also a delegate to the constituent assembly that drafted Pakistan's 1956 constitution, which failed to meet East Pakistani demands for greater autonomy. From September 1956 to July 1957 he headed East Pakistan's ministries for Commerce, Industries, and Labour, Anti-Corruption, Village Aid, and Social Welfare. He attended world peace conferences at Peking in 1952 and Stockholm in 1956 and headed parliamentary delegations to Communist China in 1954 and 1957. Concurrently with his political activities, Mujib was employed for a number of years as a salesman and company director with an insurance firm.

When Field Marshal Mohammad Ayub Khan took control of Pakistan in a military coup in October 1958 he singled out Mujibur Rahman as a major threat to the nation's "integrity." After refusing to comply with a law enacted by Ayub, requiring all Pakistani politicians to agree to refrain from political activity for a period of six years, Mujib was tried on charges of corruption, and he spent a year and a half in prison in 1958-59 before he was cleared of the charges. His continued defiance of Ayub, which enhanced his prestige in East Pakistan, brought him another six-month prison term in 1962. Mujib's tours of East Pakistan, including its remote regions, during the 1960's, made him beloved among its impoverished masses. As Peggy Durdin pointed out in the New York *Times Magazine* (May 2, 1971), "he showed an obviously sincere devotion to the people. He treated every Bengali he met, however poor or humble, as a human being worthy of . . . respect. . . . The Bengalis, in return, trusted him and believed in his honesty, selflessness, [and] courage."

The failure of the Pakistan government to provide adequate defense forces for the Eastern frontiers during the India-Pakistan war of September 1965 convinced Mujib that *purbodesh*—or regional autonomy—was the only feasible course for East Pakistan. In February 1966 the Awami League presented a six-point program that called for a federation of East and West Pakistan, each of which would be a self-governing province with full control over its own taxation, currency, foreign trade, and militia force. Only foreign policy and national defense would be under the control of the central government. These demands were far in excess of anything that Ayub Khan would have been willing to grant, and in May 1966 he had Mujib arrested on charges of conspiring to bring about the secession of East Pakistan.

In June 1968 Mujib was formally charged, along with thirty-four other Bengalis, in what was known as the Agartala conspiracy case. The defendants were alleged to have plotted with Indian agents to instigate a mutiny among East Pakistan's armed forces in order to bring about the independence of the province. Widely regarded as a frame-up, the trial fed popular discontent with Ayub Khan's regime, in both East and West Pakistan. Finally, yielding to popular pressure, Ayub Khan dropped the charges against the defendants on February 22, 1969 and released them. Returning to a hero's welcome in Dacca, Mujib was greeted by a crowd of more than a million cheering Bengalis. On March 25, 1969 Ayub Khan resigned, turning the reins of government over to General A. M. Yahya Khan, who immediately proclaimed martial law throughout the country.

In the midst of the crisis it was Sheik Mujib who took the initiative to restore order by calling on his people to refrain from violence. Yahya Khan's announced plans to grant concessions to the East Pakistanis and to restore civilian constitutional government as soon as possible raised hopes during the early months of his regime that the Pakistan crisis could be resolved peacefully. But the severe monsoon floods that struck East Pakistan in August 1970 led Yahya Khan to postpone the promised national elections. Then, in November, East Pakistan was ravaged by a cyclone and tidal wave in one of the greatest natural disasters of all time. Perhaps as many as a million Bengalis died in its wake. The failure of the Pakistan authorities to provide adequate relief for the stricken East caused mounting resentment among the Bengali population and brought charges of "criminal neglect" from Sheik Mujib. After touring the disaster area for two weeks, he warned in a speech that received world-wide television coverage that civil war would result if the elections were again postponed.



SHEIK MUJIBUR RAHMAN

On December 7, 1970 elections were held throughout Pakistan to choose a national assembly that was to draft a new constitution. Campaigning on a platform that demanded implementation of its six-point program, Mujib's Awami League won 151 of the 153 seats contested in the East. A few weeks later it gained the seven East Pakistan seats reserved for women and nine more seats in cyclone-ravaged coastal areas where the elections had been postponed. With a representation of 167 the Awami League thus commanded a majority in the 313-member assembly. Of the 144 seats allotted to the West, eighty-one were won by the leftist Pakistan People's party, led by Zulfikar Ali Bhutto.

While Yahya Khan went as far as to acknowledge Mujib as "the next Prime Minister of Pakistan" shortly after the election, Bhutto refused to accept the degree of autonomy for East Pakistan demanded in the Awami League program and threatened to boycott the forthcoming national assembly unless the demands were eased. But although Mujib was willing to compromise on some issues, he insisted on unconditional acceptance of the six-point program. Because the two leaders failed to agree on basic principles, on March 1, 1971 Yahya Khan postponed indefinitely the convening of the national assembly, which had been scheduled to open three days later.

Counseling nonviolence, on March 3, 1971 Mujib declared a general strike. Over the next two weeks, to the accompaniment of violent clashes between West Pakistani troops and the Bengali population, East Pakistan attained what amounted to *de facto* independence, and for a time all of its government and business activities were conducted under Mujib's directives. On March 15 Yahya Khan flew to Dacca for consultations with Sheik Mujib, but although Mujib was willing to settle for regional autonomy, rather than the outright independence now demanded by many of his countrymen, the talks—which were joined by Bhutto in their final stages—failed to achieve a meeting of minds. On March 23, Pakistan's Republic Day, Mujib issued a declaration of emancipation. Two days later, Yahya Khan and Bhutto flew back to West Pakistan.

On the night of March 25, 1971 Pakistani troops moved into Dacca with tanks, machine guns, and mortars, and in the days that followed they waged a genocidal campaign of indiscriminate killings, rape, and pillage against the largely unarmed population of East Pakistan. The action reportedly resulted in about 1,000,000 deaths (Mujib later placed the figure at 3,000,000) and caused as many as 10,000,000 Bengalis to flee to India. Meanwhile, Yahya Khan reimposed martial law on East Pakistan and outlawed the Awami League. Sheik Mujib, who had been arrested in the morning after the attack, was flown to West Pakistan and imprisoned. On April 17, a group of Awami League leaders who had fled to India proclaimed an independent provisional government of Bangladesh and designated Mujib as its president.

Mounting tensions between India and Pakistan, aggravated by the massive influx of Bengali refugees into India, led to the outbreak of full-scale war between the two nations on December 3, 1971. Three days later the new nation of Bangladesh officially came into existence when India granted it formal recognition. Hostilities ended on December 16, after Pakistan's defeat by Indian forces, aided by the East Pakistani guerrilla army of liberation, the Mukti Bahini, which had established control over much of the new nation's territory. On December 20 Yahya Khan relinquished the presidency of Pakistan to Bhutto. Two days later, Mujib—who had been convicted of treason but was saved from execution during the final stages of the war through the intervention of Bhutto—was released from imprisonment and placed under informal house arrest. After trying in vain to persuade Mujib to agree to at least symbolic links between Pakistan and Bangladesh, Bhutto freed him on January 8, 1972.

After stopping in London and New Delhi, Sheik Mujibur Rahman returned to a tumultuous welcome in Dacca on January 10, 1972. Two days later he proclaimed the adoption of a new provisional Constitution, modeled on the British parliamentary system. Relinquishing the title of president conferred on him by the exile government, he assumed the Prime Ministership and the next day took over the ministries of Defense, Home Affairs, Information, and Cabinet Affairs in his new twelve-member Cabinet. Mujib declared that Bangladesh would be guided by the principles of democracy, socialism, secularism, nonalignment, and opposition to racism and colonialism. Proclaiming a foreign policy friendly to all nations, he praised India and other countries that had aided his cause, and, although he aired his resentment against the United States government for having sided with Pakistan in its war with India, he thanked the American people for their widespread moral support.

When Sheik Mujib took office as Prime Minister of Bangladesh, the new nation faced what appeared to be insurmountable problems. Starvation was rampant, millions had been displaced from their homes, and roving bands of guerrillas terrorized the countryside. Hatred against those who had remained loyal to Pakistan—in particular the non-Bengali Biharis, numbering about 1,500,000—evoked fears of another blood-bath. With the national treasury nearly empty and agriculture, industry, and commerce at a standstill, some $3 billion were needed, according to estimates of the Bangladesh Planning Commission, to restore the economy to its 1969-70 level.

One factor in favor of Bangladesh was worldwide sympathy with its struggle for independence. Within a few weeks of its birth as a nation, most major Communist and Western countries, including the Soviet Union and Great Britain, had accorded diplomatic recognition to Bangladesh, and on April 4, 1972, after some sixty nations had done so, the United States followed suit. Two weeks later, Bangladesh was formally admitted to the British Commonwealth. On the other hand, Pakistan withheld recognition pending the repatriation of some 90,000 Pakistani war prisoners held by India, and the People's Republic of China, supporting Pakistan's position, used its veto power to bar Bangladesh from membership in the United Nations.

During his early months in office, Mujib met with some success in persuading armed citizens to turn their weapons over to the government, weeding out corruption in the civil service and in his own Awami League, and meeting the threat of such groups of the extreme left as the pro-Chinese Naxalites. On the economic front, his government introduced a $75,000,000 development plan for agriculture for the first half of 1972; nationalized major industries, including jute, textile, and sugar mills, and shipping facilities; instituted a massive relief program that was credited with staving off widespread starvation; and, with financial help from foreign governments and private organizations, undertook a major public works effort to rebuild destroyed villages, roads, and bridges. On March 7, 1973 Mujib, whose popularity and prestige were intact, led his party to victory in national elections.

Sheik Mujibur Rahman and Fazilat-un-Nissa were united in 1942 in a marriage that had been arranged by their parents some eight years earlier. They have three sons—Kamal, Jamal, and Russell—and two daughters. The family lives in a large two-story house in the Dhanmondi district of Dacca. A distinguished-looking man of husky build and abundant energy, Mujib is five feet eleven inches in height—far taller than most of his Bengali countrymen—with thick, graying black hair, dark eyes, and a well-groomed mustache. A strong-voiced and spellbinding speaker, Mujib has charisma but lacks the dominating quality of many popular leaders. According to acquaintances, he tends to oversimplify some complex problems of politics and economics, but he readily seeks the advice of experts.

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RAY, DIXY LEE

Sept. 3, 1914- United States government official; zoologist
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At first glance the appointment by President Richard Nixon of Dixy Lee Ray to the Atomic Energy Commission, as a member in August 1972 and as chairman in February 1973, indicates a radical change of direction and purpose in the career of the West Coast marine biologist and educator. As associate professor of zoology at the University of Washington and as director of the Pacific Science Center in Seattle, however, Dr. Ray had worked to advance public understanding of science with a conviction and skill that may be considered indispensable to leadership of a federal agency encountering as one of its chief problems public ignorance in regard to atomic energy. Since the AEC exercises control over all aspects of the research and development of nuclear energy in the United States, both for military and industrial uses, Miss Ray is probably the most powerful woman in the national government. She is the first woman to be named either to a full term on the commission or to its chairmanship.

Dixy Lee Ray was born on September 3, 1914 in Tacoma, Washington. Her parents, Alvis Marion Ray, a commercial printer, and Frances (Adams) Ray, already had one daughter and betting on the law of averages, had assembled a list of boys' names. When their second child was born, they were unprepared to name a girl; her birth certificate, therefore, read simply "Baby Ray, female." Her siblings, all girls, are Mrs. Marion Reid, Mrs. Alvista Steele, Mrs. Juliana Strong, and Mrs. Jean Potenziani. "The Little Dickens," which her parents often called her, was eventually shortened to "Dick," and at the age of sixteen she had her birth certificate changed. As she told Lindsay Miller in an interview for the New York *Post* (September 9, 1972), "My grandmother was a Southern Lee and I was a big fan of Robert E. So I became Dixy Lee Ray."

DIXY LEE RAY

As far back as she can recall, Dixy Lee Ray spent summers on Fox Island in Puget Sound, where her father owned sixty-five acres of beach and woodlands. She grew up with a love of the outdoors and an interest in marine life. After she enrolled in Mills College she decided, with the encouragement of one of her professors, to major in zoology. "Nature did not make me willowy," she remarked in the *Post* interview, explaining that because of her stocky build she qualified at college for jobs that usually went to men, such as busing dishes. In 1937 she graduated from Mills with a Phi Beta Kappa key and a B.A. degree in zoology. The following year Mills awarded her an M.A. degree in zoology and a teaching certificate.

Partly to pay off the loans for her education, Dixy Lee Ray remained in Oakland, California until 1942 to teach science in the public schools. A John Switzer fellowship for 1942-43 in the biology department of Stanford University enabled her to return to graduate study. Then as a Van Sicklen fellow for two years she completed work for her Ph.D. degree in biological science, conferred by Stanford in 1945. Later that year she joined the faculty of the University of Washington as an instructor in zoology. She rose in rank to assistant professor in 1947 and associate professor in 1957. During the year 1952-53 she held a Guggenheim fellowship.

As a marine biologist, Dr. Ray has been primarily concerned with the study of invertebrates, particularly with crustacea, which include water fleas and other smaller species as well as lobsters and crabs. Some of her research has been devoted to organisms, such as Limnoria, responsible for the destruction of submerged wood. From 1945 to 1960 she was a member of the executive committee of the Friday Harbor Laboratories in Washington, where in September 1957 she directed a symposium on the damage to drydocks, boats, and piles of wharves by marine animals and other organisms. She also edited a collection of papers, including her own, delivered at that conference: *Marine Boring and Fouling Organisms* (Univ. of Washington Press, 1959). Among her many published studies is "An Integrated Approach to Some Problems of Marine Biological Deterioration: Destruction of Wood in Sea Water" (*Marine Biology, Oregon State College Biology Colloquium,* 1959). In collaboration with Daniel Elliot Stuntz she wrote "Possible Relation Between Marine Fungi and Limnoria Attack on Submerged Wood" (*Science,* January 9, 1959), a report on research she conducted at the Friday Harbor Laboratories and at the Marine Zoological Station in Naples, Italy.

Even before it became popular to do so, Dr. Ray addressed herself to ecological questions, especially as they relate to the sea. In the *Bulletin of the American Institute of Biological Science* (1963) she urged fellow scientists to avail themselves of the opportunities afforded by open-ocean areas to study the activity of biological communities in a relatively stable environment. Emphasizing the importance of such basic knowledge in light of the changes being wrought in marine environments by the introduction of domestic and industrial wastes, pesticides, and radioisotopes, she warned, "We know all too little about the dynamics of stable ecological systems, certainly not enough to predict the consequences of tampering with them."

During her twenty-seven years of teaching and supervising graduate research at the University of Washington, Dixy Lee Ray took on many additional responsibilities in affiliation with various scientific and government groups. By federal appointment she served from 1960 to 1962 as special consultant in biological oceanography for the National Science Foundation, in 1963 as special assistant to the director of the National Science Foundation, and in 1969 as a member of the President's Task Force on Oceanography. Meanwhile in early 1964, Miss Ray, who has spent much time at sea, sailed as chief scientist and visiting professor aboard the Stanford University research ship, *Te Vega,* in the International Indian Ocean Expedition. That project was part of a long-term, multinational cooperative effort to conduct the first major probe into one of the least explored and perhaps most mysterious of the world's seas.

When, in 1963, Miss Ray accepted the post of director of the Pacific Science Center in Seattle, she faced an exceptionally challenging undertaking. The center at that time consisted only of the six handsome buildings for scientific exhibition left over from the 1962 Seattle World's Fair. One of her first tasks was to find the financial support without which the center would have remained little more than a monument to a good idea. Funds that she obtained from the National Science Foundation were later supplemented by contributions from the state of Washington and many local school districts. Under her direction the center evolved from a collection of displays typical of world-fair pavilions into a dynamic, multifaceted institution. While it serves as a museum for scientific information, a meeting place for scientific symposia, and a laboratory for the development of new teaching methods in the sciences, the primary purpose of the center, as conceived by Dr. Ray, is to make science inviting to those who may view it as a forbidding domain of the intellectually elite.

As it increasingly fulfilled its primary goal of opening the world of science to the public, the center grew steadily in prestige in the scientific community. Its stature is evident in the enormous respect accorded the Arches of Science Award, which it sponsors to honor scientists who make outstanding contributions to the understanding of science by the general public. The prize was first awarded in 1965, to Dr. Warren Weaver, a mathematician. The journal *Science News* observed on that occasion that "the selection of Dr. Weaver places this new award on a plateau of prestige comparable to that reserved for the highest prizes for achievement in science."

"Throughout my career, I've been trying to show that science is not just for the scientist," Dixy Lee Ray said in the New York *Post* interview. "You don't expect every child who learns the piano to become a concert pianist, do you? Science is just like music. It's too wonderful a world to leave to the specialists." Besides directing the Pacific Science Center, she helped the layman to become better informed about scientific affairs by conducting a weekly local television program and by working with such groups as the committee on public understanding of science of the American Association for the Advancement of Science.

On July 17, 1972 President Richard Nixon nominated Dixy Lee Ray to succeed Wilfred Johnson as a member of the Atomic Energy Commission, and on August 2, 1972 the Senate confirmed the nomination. Dr. Ray thus became the first woman to be appointed to a full five-year term on the AEC; the only other woman to serve as a commissioner, the microbiologist and educator Mary I. Bunting, filled a one-year unexpired term in 1964-65. The President had reportedly made an effort to appoint someone with a background in biology who would be as much at home in the field as in the laboratory. After she was sworn into office, the AEC chairman, James R. Schlesinger, told newsmen that Miss Ray would be an asset to the agency in its function of balancing "the demands of energy and the environment." She did not, however, ascribe her appointment entirely to her scientific qualifications. "If it hadn't been for the women's liberation movement I doubt the President would have appointed me," she said, as quoted in the *Chris-*

tian Science Monitor (February 23, 1973). "I was appointed because I was a woman and that's all right with me."

Quickly dispelling any notion that hers was a token appointment, Commissioner Ray approached her new position with the zest and determination that have always characterized her work. When notified of her appointment, she chose to drive east from Seattle, rather than to fly, so that she could visit several of the AEC installations scattered across the country. The areas of her concern once she became settled at AEC headquarters in Maryland included minority hiring, nuclear medicine, and the public information and education responsibilities of the agency. Not content to view commission activities from the isolation of Washington bureaucracy, she often traveled far from headquarters, visiting more AEC installations and laboratories in six months than many commissioners see during an entire term in office.

Chairman Schlesinger left the Atomic Energy Commission in early 1973 to become director of the Central Intelligence Agency. On his recommendation President Nixon designated Dixy Lee Ray as his successor on February 6, 1973. She reinforced her commitment to minority hiring at the largely monochrome AEC by recruiting a black man, David Jenkins, to be her assistant. As chairman of the AEC, she directs an agency with a budget of over $3 billion that is responsible both for development of nuclear weapons and the regulation of the entire $60 billion civilian nuclear power industry. Chairman Ray has emerged as a moderate on environmental issues who believes that expansion of nuclear power facilities is in the public interest. As fossil fuels dwindle, she has argued, Americans are going to have to rely on atomic power.

During its twenty-seven-year history the Atomic Energy Commission has become one of the more convoluted agencies in the federal government and, recently, one of the more controversial. Typical of the problems Miss Ray faces is the confusion surrounding the AEC's division of reactor development and technology, which has been plagued with internal conflict and external accusations. The division is charged both with encouraging the development of the nuclear power industry and with conducting safety research that often casts doubt on the adequacy of industry standards. Headed by Milton Shaw, an engineer, it has been the nucleus of an ever-broadening rift between Washington headquarters and the traditionally independent AEC laboratories. The scientists complain that Shaw's emphasis on applied research and engineering tasks, accompanied by increasingly forceful management techniques, has hobbled the basic research that is needed to solve what the AEC itself defined in 1970 as "very urgent, key problem areas" in the field of nuclear safety.

The rift has led to charges of conflict of interest and rumors that the regulatory and development functions of the AEC might be separated—rumors that Miss Ray tends to dismiss. She reportedly played a decisive role in the fall of 1972 in successful efforts to put new atomic power plants into operation. But the public disclosure of conflicts within the agency itself coupled with the already vocal concern of environmentalists concerning nuclear safety standards, has created a situation that demands powerful and convincing leadership from the commission. Discussing the challenges involved in the chairman's dealing with "some of the most resourceful bureaucrats, technocrats, and milicrats in the world," Llewellyn King wrote in the Washington *Post* (February 17, 1973), "The pessimistic view of the outcome is that Miss Ray will be captured by the television cameras and the hoopla and become a 'character' while the AEC is inherited by the bureaucrats who will cut it up into fiefdoms. Miss Ray is aware of all this and talks about it openly. She says she doesn't intend to let it happen."

At the time of her departure for Washington, D.C., Miss Ray was a member of the Pacific Region of the Marshall Scholarships Programs, the board of trustees of the Virginia Mason Research Center in Seattle, the Washington State Oceanography Commission, the committee of corresponding consultants for the World Report on the Environment, and the North American committee of the commission on education of the International Union for Conservation of Nature. She served also on the Smithsonian Institution's advisory council for the National Museum Act and the Smithsonian research awards committee. Her honors include doctoral degrees from Mills College (1967) and St. Martins College (1972), the William Clapp Award in Marine Biology (1959), and the Seattle Maritime Award (1966). She is a member of Sigma Xi and a foreign member of the Danish Royal Society for Natural History. She votes as an independent, and her religion is Protestant.

Impatient with what she calls "knee-jerk environmentalists," Miss Ray advocates a conservationalism that does not deny people the right properly to use and enjoy the wonders of nature. Her permanent home is on Fox Island, where she had begun to spend the entire year, commuting to work in Seattle. When she accepted her federal appointment, she decided that instead of being cooped up in Washington, D.C., she would live out of town in a motor home especially built to accommodate her books and her two dogs, Ghillie, a 100-pound Scottish deerhound, and Jacques, a miniature poodle, who are her constant companions, even at her AEC office. The tight quarters of her eight-by-twenty-eight-foot dwelling bus impose a discipline that she says is a good corrective of a tendency towards untidiness.

Dixy Lee Ray's taste in clothes is as colorful, casual, and individual as her style of living. She is five feet four inches tall, weighs 170 pounds, and has amber eyes and short-cropped gray hair. For relaxation she reads nature books and science fiction and watches popular television shows. Her hobby is the study of American Indians. She has decorated her office with artifacts of the Kwikseutanik tribe of the Kwakiutl nation, which made her an honorary member and gave her the name Oo'ma, meaning "Great Lady." She is a devoted aunt who at her swearing-in ceremony as AEC commissioner asked President Nixon for eight souvenir pens to give her nieces and nephews.

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American Men and Women of Science 12th (1972)
Who's Who in the West, 1972-73

REED, WILLIS

June 25, 1942- Basketball player
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As Joe O'Day of the New York *Daily News* (September 12, 1972) has observed, hulking Willis Reed has been the "bellwether" of the New York Knickerbockers of the National Basketball Association ever since 1964-65, when, just out of Grambling College, he was named NBA Rookie of the Year. During his first seven seasons with the Knicks he led the team in scoring five times and in rebounding six, and it was he, along with Dave DeBusschere, who paced the then twenty-four-year-old New York club to its first championship in 1969-70, when he won most-valuable-player recognition thrice, in the NBA season, the All-Star game, and the playoffs. At the end of the 1971-72 season—during most of which he was benched with tendonitis of the left knee—his pro career tallies were 11,213 points, or more than twenty per game, and 7,683 rebounds, a club record. Returning to the court at the beginning of the 1972-73 season, apparently free of the pain in his knee but still suffering psychological aftereffects, he patiently worked at regaining his timing. Reed once again received the most-valuable-player award in May 1973.

An only child, Willis Reed was born in the village of Hico, Louisiana on June 25, 1942 to Willis Reed Sr., a warehouse foreman, and Inell Reed. Growing up in the town of Bernice, Louisiana, not far from the all-black college community of Grambling, Reed earned spending money by hauling hay and wheat, cutting grass, and doing other odd jobs. As a gangling, extraordinarily clumsy young boy, he vented much of his energy in street brawling. In the eighth grade, when he was already six feet two inches tall and too uncoordinated for most sports, he turned to basketball. "I wasn't good, but I was big," he explained in his book *The View from the Rim* (Lippincott, 1971), coauthored by Phil Pepe.

At black Westside High in Lillie, near Bernice, Coach Lendon Stone disabused Reed of his complacency in "dunking" balls into the hoop without throwing them. "He yelled at me, 'You can't even walk yet and you're showing off. Why don't you do something constructive?' " the athlete recounted in an interview with Johnathan Rodgers of *Newsweek* (February 24, 1969). "From then on I decided I would learn to do everything with the ball that a little guy can do."

Under Coach Stone's guidance and encouragement, Reed jumped rope for long periods daily to improve his coordination and practised diligently to refine his skills on the court. Playing center for Westside, he averaged about twelve points a game as a freshman and 17.5 in his sophomore year, when colleges as far away as Nebraska began trying to recruit him. But there was never any doubt in Reed's mind that he would go to Grambling. As an easy investment in goodwill, Fred Hobdy, the Grambling basketball coach, supplied sneakers for Reed's difficult-to-fit size fifteen feet while he was playing for Westside.

By the time he graduated from Westside High School, in 1960, Willis Reed stood six feet seven, was an all-state player in football as well as basketball, and had a better than average academic record. During four years on the Grambling College varsity basketball team he scored 2,315 points in 125 games, or 18.5 points per game; led his team to three championships in the Southwestern Athletic Conference and another in the National Association of Intercollegiate Athletics; and made the Little All-America basketball team three times. He played in the 1963 Pan-American games but was disappointed in aspiring to a berth on the 1964 Olympic team.

Because they were the lowest ranking team in the NBA in 1963, the New York Knickerbockers had first choice in the annual pro draft of graduating college players in 1964. After careful scouting, the Knicks narrowed their top choices down to three. "Our feeling," the Knicks' general manager Eddie Donovan later revealed, "was that [Jim] Barnes, had the most ability, [Luke] Jackson was the one most ready to step into the pros, and Reed was the one with the greatest long-range potential."

When the draft was held, in May 1964, the Knicks led off the first round by picking Barnes, and the Philadelphia 76ers followed by choosing Jackson. To the surprise of the Knicks, none of the other NBA teams called out Reed's name in the first round, so that he was still available when the second round began. With alacrity, the New York club happily claimed him. "Perhaps it was the disappointment of not being selected on the first round that prompted Willis Reed to work hard to make it big in the NBA," Phil Pepe speculated in *The Greatest Stars of the NBA* (1971). "If this was the case, getting picked on the second round was a stroke of good luck—not only for the Knicks, but for Reed as well. . . . Minor setbacks bring out the best in him. For most of his life he has combatted each crisis with the same remedy—hard work and determination."

In his first season with the Knicks, Reed scored 1,560 points, seventh highest in the NBA; set a club record with 1,175 rebounds; was chosen Rookie of the Year in the annual poll of basketball writers and broadcasters; and in the East-West All-Star game on January 13, 1965 contributed seven points to the East's victory. In 1965-66, displaced from center position by the Knicks' acquisition of veteran center Walt Bellamy, he moved to forward, where his scoring declined to 15.5 points per game. In the All-Star game on January 11, 1966 he scored sixteen points as the East team won, 137-94.

Adjusting to the unaccustomed forward position, Reed in 1966-67 led the Knicks in both points scored (1,628, or 20.9 per game) and rebounds (1,136). In the East's victory over the West in the All-Star game that season he scored four points. The following year his regular season tallies were 1,685 points, or 21.8 per game, and 1,073 rebounds, and when the East All-Stars defeated the West 135-120, on January 23, 1968, he scored sixteen points.

Reed was happy to move back to center, his most comfortable position, when the Knicks traded Bellamy, along with Howard Komives, to the Detroit Pistons for forward Dave DeBusschere on December 19, 1968. At the time of the trade the New York club was in fifth place in the NBA's Eastern division, with a won-lost record of 18-17. With Reed back at center and DeBusschere in the lineup, they went on to win thirty-six additional games while losing only eleven, to finish the season 54-28, just three games behind the division-leading Baltimore Bullets. Reed's season totals were 1,733 points, or 21.1 per game, and 1,191 rebounds, and in the All-Star game he scored ten points as the East team won, 123-112.

During the 1969-70 season Reed, scoring 1,755 points, or 21.7 per game, and retrieving 1,126 rebounds, helped pace the Knicks to a first place finish in the NBA's Eastern division. In the post-season playoffs he tallied 426 points (23.7 per-game) and 248 rebounds as New York defeated Baltimore and Milwaukee to take the Eastern division title and went on to win the world championship by beating Los Angeles. By a vote of NBA players he was awarded the Podoloff Cup, professional basketball's award for most valuable player in regular season play, and he was also the recipient of the citation for most valuable player in that year's East-West game, in which he and All-Star teammate Oscar Robertson were tied for highest number of points scored, twenty-one, as East defeated West, 142-135. Aside from the East-West All-Star teams, the basketball writers and broadcasters of the United States annually vote an honorary All-Star team of their own. In 1969-70 they placed Reed, a second-stringer in their three immediately previous annual ballotings, in the starting lineup of their dream team.

WILLIS REED

Reed, who had limped painfully through the final game of the 1969-70 championship playoffs with an injured hip and thigh, began the 1970-71 season with tendonitis of the left knee so severe that only injections of cortisone enabled him to keep up with the Knicks' schedule and to participate in the All-Star game, in which he was highest in rebounding (thirteen retrievals) and, with Lou Hudson, scoring (fourteen points). During one mid-season stretch in the regular schedule, the Knicks played thirteen games in eight different cities within twenty days. "Reed played every game in that stretch," wrote William Artis in *Look* (April 6, 1971), "and, because of the pride he takes in his work, played hard . . . so hard his teammates began to fear he would do himself some permanent harm." Coach Red Holzman, sharing that fear, benched Reed for five days.

The Knicks made it to the Eastern division playoffs, where they lost to the Baltimore Bullets. "My injury made the difference . . . ," Reed commented. "It was my worst playoff ever and it hurt the club." After the playoffs Reed underwent surgery, but the tendonitis persisted. When the 1971-72 season opened he played only 363 minutes in eleven games and Coach Holzman benched him, for the remainder of the season, on November 11, 1971. There was speculation that his playing days might be over and that he might replace Red Holzman as Knickerbocker coach, but he was back in the starting lineup early in the 1972-73 season, with a new contract giving him an estimated $650,000 salary, to be paid over a three-year period.

Aside from his prowess on the court, Reed's chief value to the Knicks lies in his belief that teamwork is more important than individual scoring and his ability to inspire his teammates. "The intangibles about him are his drive, his desire, his defense, the way he blends his own game into that of his teammates, plus the way he gets the ball out quickly after a rebound . . . ," Phil Elderkin wrote in the *Christian Science Monitor* (October 30, 1970). "By subordinating himself as an individual, he has made the New York Knicks a world-championship team."

Willis Reed weighs upwards of 240 pounds. According to official statistics, he is six feet ten inches tall, but his actual height is probably an inch or two less than that. Reed admits that he began exaggerating his height a little on the advice of an early, pre-pro mentor, who explained to him that in professional basketball every inch counts financially. "He stands beautifully erect," wrote Arnold Hano in *Sport* (April 1970), "a man of great physical bearing, a man who grins often off the court but who on court is darkly brooding. With his thick chest, the erect build, and burning mien, he must seem to opponents even bigger than he is." Reed's awesome appearance is reinforced by his style of playing: "He plays his man very close," Hano wrote, "muscling him, pushing, hooking an arm inside his foe's arms, blocking his man off the boards. He probably plays as close a defense as any big man in the league." He fouled out of fourteen games in his rookie year and out of forty-one in the four succeeding seasons, before settling down to a more legalistic style of play.

Reed has invested his basketball earnings wisely. He owns a retail liquor store in Harlem, a fast-food luncheonette near Madison Square Garden, a summer basketball camp, and, in partnership with an uncle who is an agronomist, a farm in Louisiana. The basketball star has two children, Carl Vance and Veronica, by his ex-wife, the former Geraldine Oliver, who lives with the son and daughter in Bernice, Louisiana.

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REYNOLDS, BURT

Feb. 11, 1936- Actor
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Hollywood's current outstanding male sex symbol is sinewy, slim Burt Reynolds, star of the 1973 action-adventure releases *Shamus*, *The Man Who Loved Cat Dancing*, and *White Lightning*. Apart from his tough-tender virility image, Reynolds is a workmanlike actor with long experience in theatre and television as well as film. For fifteen years he was, by his own description, "a well-known unknown," looking a little too much like the younger Marlon Brando and saddled with scripts rejected by Steve McQueen and Robert Redford. He almost broke through to stardom as Hawk and Dan August, the police detectives in the television serials of the same names. His apotheosis finally occurred in 1972, with his rugged role in the movie *Deliverance*.

Deliverance's box office was not hurt by the flare of publicity that preceded it, over Reynolds' appearance as the first male nude centerfold in the women's magazine *Cosmopolitan*. The "strange sense of humor" that, Reynolds says, prompted him to pose for the centerfold wearing nothing but an impish smile has over the past couple of years become familiar to watchers of television talk shows. His previous reputation for irascibility has been belied by the relaxed, self-deprecating manner and flair for repartee he displays on such shows, including his own "The Late Burt Reynolds Show," a new entry in the NBC lineup for 1973-74.

Burt Reynolds was born in Waycross, Georgia on February 11, 1936. His mother's side of the family was predominantly Italian, and his grandmother on his father's side was a full-blooded Cherokee Indian. In childhood he was nicknamed "Buddy," to distinguish him from his father, who is also named Burt. With his sister and brother, he grew up in Waycross and in West Palm Beach, Florida, where his father, now retired, was police chief. The elder Reynolds, a former cowboy, raised his children with a no-nonsense authoritarian hand. A mischievous boy, Burt rebelled against the paternal discipline and corporal punishment, to the point of running away from home on one occasion. Father and son are now reconciled, and Reynolds senior runs the large ranch the actor owns in Florida.

In high school Reynolds acted in school plays, but he attracted more attention with his performances on the football field. Later, as an All-Southern Conference halfback at Florida State College he seemed headed for a career in professional football, until a knee injury, made worse by an automobile accident, dashed that prospect. Before the end of his sophomore year he dropped out of college and drifted to New York, where he worked at odd jobs—including dishwashing at Schrafft's and bouncing troublemakers at Roseland dance hall—for two years.

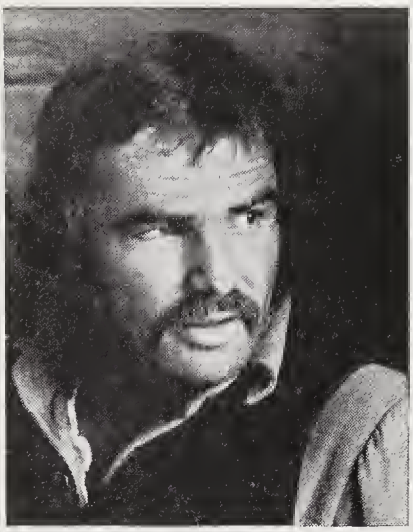
Hanging out with aspiring actors in Greenwich Village in his leisure time, Reynolds made up his mind to become an actor himself, and in 1957 he went back to Florida and enrolled in acting classes at Palm Beach Junior College. In 1958 his performance in a college production brought him the Florida Drama Award and with it the opportunity to work professionally at the Hyde Park (New York) Playhouse, where he was discovered and signed by an agent for the MCA agency who had been alerted to his talent by actress Joanne Woodward.

Reynolds made his New York City stage debut as Mannion in a City Center revival of *Mister Roberts* and his television debut as guest star in an episode of *M Squad*. In 1959 he signed a seven-year contract with Universal Pictures Television, but after twenty-six episodes of Universal's *Riverboat* he walked out on that network series because of friction with another cast member. "Then I couldn't get a job. I didn't have a very good reputation . . . ," he recalled in an interview with Joan Barthel for the New York *Times* (July 24, 1966). "I did some things like *Pony Express*, the kind of shows they shoot with a Kodak and a flashlight. Those were depressing years." When he could not find acting roles, he worked as a stunt man.

On Broadway, Reynolds played Skip, the brutish sailor, in Hugh Wheeler's *Look: We've Come Through*, which received respectful reviews but closed after five performances in October 1961. On television in the early 1960's he played Indians and heavies on many shows, including *Branded*. For two and a half years, from 1962 to 1965, he was Quint Asper, the half-breed town blacksmith in the CBS western series *Gunsmoke*, and he starred as the detective of American Indian descent in the ABC police action drama *Hawk* during the first four months of the 1966-67 season. Competing each week with feature movies already in progress on another network, *Hawk* scored lower in the ratings than its merits deserved. After ABC cancelled it, Al Salerno reported in the New York *World Journal Tribune* (January 4, 1967): "Letters by the hundreds, including one with 250 signatures, have poured into this newspaper. It is known that the network also received substantial protest mail. . . . The letter writers raged against the network holding on to so much of what it considers pap while cutting off a strong, adult drama with a forceful central character well-acted by Burt Reynolds."

Indiscriminately accepting every motion picture offer made to him in the 1960's, Reynolds accumulated a list of film credits of which he is not proud. They include supporting roles in the low-budget productions *Angel Baby* (United Artists, 1961) and *Armored Command* (United Artists, 1961); the title role—an Indian brave—in the spaghetti western *Navajo Joe* (United Artists, 1967), also low-budget; and featured roles in the high-budget films *100 Rifles* (Twentieth Century-Fox, 1969), *Sam Whiskey* (United Artists, 1969), and *Skullduggery* (Universal, 1970). "My movies," he has said, "were the kind they show in airplanes and prisons, because nobody can leave." Referring to the reviewers who all along discerned that he was a good actor with the wrong vehicles, Reynolds observed to Roberta Brandes Gratz of the New York *Post* (August 9, 1969): "It's amazing that they see it and the people with money don't. Someone is going to have to take a chance on me."

Actually, as he later realized, he was first going to have to learn to gamble himself. "I was the tight, constipated actor," he has recalled. "I just stood there with my number three virile look and never took chances." What changed him were his appearances on Johnny Carson's *Tonight* and other television talk shows, beginning in 1971. "It's talk shows that taught me to take chances," he revealed to Norma McLain Stoop in an interview for *After Dark* (August 1972). "You say, 'Here I am. If you don't like it, then screw you, and if you *do* like it, it's terrific.' So I thought, why don't I take those chances as an actor? Laugh at the most ridiculous things; touch somebody when I want to? *Do* it. That's what you do on a talk show. So what if you've been working ten years making a nice living, why don't you start taking chances . . . ?"


BURT REYNOLDS

The glib Burt Reynolds had always been outspoken in interviews, but in a way that came across to some interviewers as "hostile." The talk shows not only taught him to loosen and lighten up, to let his quick, easy wit flow free, but they gave national exposure to that previously unappreciated side of his nature. "The talk shows . . . changed everything drastically overnight . . . ," he told Roger Ebert of the New York *Times* (April 26, 1972). "Suddenly I have a personality. People have heard of me."

His sudden celebrity was augmented by two events. One was his nude appearance in *Cosmopolitan* (April 1972). In the New York *Times* interview with Roger Ebert he explained why he agreed to pose for the photograph (gratis, at the request of Helen Gurley Brown, the editor of the women's magazine): "I thought it would be a kick. . . . It's intended as a put-down of *Playboy*, which I hate."

The other event was the release of *Deliverance*, (Warner Brothers, 1972), director John Boorman's film version of James Dickey's novel about four Atlanta businessmen who get more than they bargain for in a weekend canoe trip through the mountains of northern Georgia. In the film, Reynolds, chosen by Boorman for his combination of "power and vulnerability," plays Lewis Medlock, the leader of the quartet, a "macho" he-man whose manhood and philosophy ("to survive, that's the game") are tested by ferocious natural and hillbilly forces. Louise Sweeney of the *Christian Science Monitor* (August 5, 1972) expressed a common view of critics when she called his performance "tough and powerful." A writer for *Time* (August 21, 1972) observed: "The movie was Reynolds' own deliverance. Overnight he became the Frog Prince of Hollywood."

Reynolds' antic talent was demonstrated in a cameo role in Woody Allen's spoof *Everything You Always Wanted to Know About Sex But Were Afraid to Ask* (United Artists, 1972) and in a starring part as an inept policeman in the comedy-melodrama *Fuzz* (United Artists, 1972). In January 1973 Columbia released *Shamus*, in which Reynolds, in the title role, plays a Brooklyn private detective. A reviewer for the New York *Post* (February 1, 1973) wrote of *Shamus*: "It's a bang-up exciter of a picture and Burt Reynolds gives it an extra dimension of force and dry humorous charm."

On February 11, 1973, when Reynolds and Sarah Miles were making the film *The Man Who Loved Cat Dancing* in Gila Bend, Arizona, David Whiting, the British actress' business manager, died of an overdose of methaqualone in her motel room. Reynolds, who came to Miss Miles's aid, found his name in scandal-insinuating front-page news stories across the country and around the world. "I still haven't got over it," he told a reporter five months later. "Maybe I never will."

The Man Who Loved Cat Dancing (MGM, 1973), based on Marilyn Durham's best-selling novel, is a period western melodrama about a high-born lady (Sarah Miles) who finds her true love in desperado Joy Grobart (Reynolds), the widower of Shoshone squaw Cat Dancing. As Grobart, Reynolds has turned to train robbing as a means of obtaining money for ransoming his children from the tribe that has custody of them. Critics generally panned the movie while giving some praise to Reynolds. "His is a silly, thankless part, but he plays it smoothly, with a strong undercurrent of ironic humor," the reviewer for *Time* (July 23, 1973) observed. "He is a deft and winning actor, and it would be good to see him again in something like *Deliverance*." In the *National Observer* (July 14, 1973) Bruce Cook wrote: "Essentially, it is ladies' magazine stuff; but so was every movie Clarke Gable ever made."

"When you see *White Lightning* . . . you will detect more than a touch of Gable in Burt's sardonic grin and overt masculinity," Roderick Mann of the London *Express* wrote in an article reprinted in the Boston Sunday *Herald Advertiser* (July 22, 1973). In *White Lightning* (United Artists, 1973) Reynolds plays an Arkansas moonshine runner who avenges the murder of his younger brother by a corrupt sheriff. "Burt is his grinning, girl-exciting self . . . as dynamic and personable as always," Archer Winsten noted in the New York *Post* (August 9, 1973), and Donald J. Mayerson wrote in *Cue* (August 13, 1973): "It is Reynolds, in and out of his shirt and his super-sedan, who gives this movie its special twinkle."

Dan August, a television series starring Reynolds as a detective in a small West Coast city, ran originally on the ABC network in 1970-71 and was a summer rerun on the CBS network in 1973. Reynolds has recently been taping guest appearances on the Jonathan Winters show, a Glen Campbell special, and other comedy and variety shows, and he has contracted to host "The Late Burt Reynolds Show," a series of six special ninety-minute late-night talk shows on NBC in the 1973-74 television season.

Over the years Reynolds has kept in contact with the stage by doing summer stock in the Arlington Park (Illinois) Theatre and elsewhere. His list of projects as of the summer of 1973 included the making of a film, "The Longest Yard," for Al Ruddy, producer of *The Godfather* (a film for which Reynolds was considered but not hired because Marlon Brando thought audiences would be distracted by their similarity in looks). At some point in the future Reynolds would like to make a comedy under Jack Lemmon's direction.

Burt Reynolds is five feet eleven inches tall, weighs 175 pounds, and has brown eyes, a swarthy complexion, and a flashing smile. Physically trim, he has always done his own stunts in movies and television dramatic shows. (A problem with the knee that he injured in his youth was corrected by surgery in 1969.) Reynolds was named to the 1973 "Best Dressed" list of the Fashion Institute of America, which cited him for exemplifying a trend to casual dress. Reynolds confesses that once, "like Lewis in *Deliverance*," he was quick to do "anything physical" to solve a problem or simply "to get attention." On one occasion, he recalls, when a cynical reporter belittled his belief in God by referring to religion as "all that jazz," he punched the reporter in the nose. In his maturity Reynolds has become increasingly literate and is given to quoting poetry.

Formerly married to British comedienne Judy Carne, Reynolds has for several years had a close relationship with singer Dinah Shore, who is nineteen years his senior. He has two homes: one is what he calls an "ostentatious place" in the Hollywood Hills; the other is his "real home," the 180-acre ranch in Jupiter, Florida, once the hideaway of gangster Al Capone, where he raises horses and Black Angus cattle. The actor also owns land in Arkansas.

In her New York *Post* article Roberta Brandes Gratz described Reynolds as being a "stubborn" man with "a peculiar blend of toughness and sensitivity" and exuding "warmth and friendliness." In the same newspaper (July 14, 1973) Tom Topor wrote: "Burt Reynolds . . . easily adapts to the ambiance of any situation—he delivers charm or wit or grace or clumsiness or macho with equal finesse. He is a fine mimic and very quick to see in what direction a conversation is moving. . . . From ten feet away the smile is relaxed, the eyes clear, the face untroubled. From two feet away, the lines in the forehead are visible, the eyes are well watchful. . . . . Casual as an exposed wire, assured as a jockey on a runaway horse."

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RICH, BUDDY

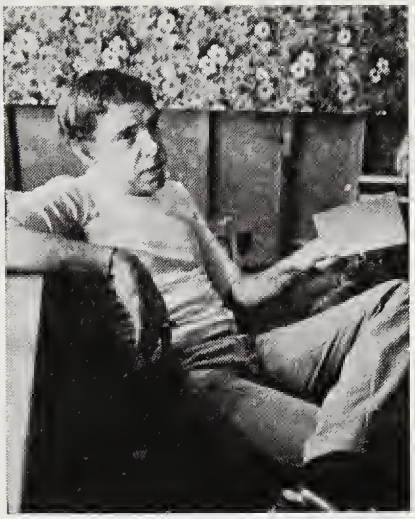
June 30, 1917- Drummer; orchestra leader; vocalist
Address: b. c/o World Pacific Records, 8715
W. 3rd St., Los Angeles, Calif. 90048

During a spectacular career that spans more than half a century, Buddy Rich has won acclaim both as a boy wonder in vaudeville and as a song and dance man, but most of all in later years as an extraordinary self-taught drummer who became the highest paid sideman in the history of jazz. Critics have called him "the fastest drummer in the world" and "the most brilliant and dynamic drummer of all time." More satisfying to the perfectionist Rich is the esteem of his colleagues, who consider him the drummer's drummer and a virtuoso without peers, even though he imposes on them the same excruciatingly high standards that he demands of himself. After successfully coping with a heart attack and the decline of the big bands, Rich came back in 1966 with a second swinging big band of his own, a band that instead of trading in on nostalgia, captures the sound of today.

Bernard (Buddy) Rich was born in Brooklyn, New York on June 30, 1917 to a couple of vaudeville performers who were known to the stage as Wilson and Rich. There were three other children in the family, which lived in a big house near Sheepshead Bay until shortly after World War II. Rich's brother played tenor sax, while one of his sisters was a singer and the other, a dancer. Buddy Rich told Whitney Balliett of the *New Yorker* (January 21, 1967) that the whole family would sit up to have a late snack with him in the small hours of the morning after he came back home from his sets with Tommy Dorsey at the Hotel Astor in New York during the early 1940's. He was nicknamed "Pal" by his parents and "Broth" by his sisters.

Rich's father, who came from Albany, was a soft-shoe dancer and blackface comedian; Mrs. Rich, who died in the early 1950's, was a singer. Buddy Rich was a permanent fixture of his family's act by the time he was two. Dolled up in a Buster Brown collar or sailor suit and sporting long curly locks, he was billed as Baby Traps, the Drum Wonder, playing "The Stars and Stripes Forever" on his tiny drum. At four he appeared in Raymond Hitchcock's show *Pinwheel* on Broadway; two years later, he toured Australia for 18 months. At seven he had already been around the world, and gradually took over the act as a singer and dancer while his parents withdrew into the wings. Although Buddy Rich sometimes had a tutor along with him on tours, he never managed to get beyond the sixth grade of grammar school. He told Whitney Balliett that he taught himself to read and write, and to play the drums.

By the time he was fifteen, Buddy Rich was earning a weekly salary of $1,000, making him second only to Jackie Coogan as the highest-paid child performer of the early 1930's. It was about that time that he began to take a genuine interest in jazz drumming after hearing percussionist Tony Briglia with Glen Gray's Casa Loma Orchestra at the Essex House Colonnades Room on Central Park South in Manhattan. Among his early idols were William O'Neil Spencer, a brush specialist, drummer and scat singer Lou Watson, and Chick Webb. He also idolized Dave Tough, who was once featured with the Woody Herman band, admired Gene Krupa's showmanship, and observed Sidney Catlett, another of the great swing drummers of the 1930's. After having studied them all, however, Rich decided to strike out towards a style and sound of his own rather than trying to copy anyone else.


BUDDY RICH

Around 1937 Rich began to frequent the Crystal Club in Brooklyn, which featured a small jazz combo whose drummer, Henry Adler, sometimes invited Buddy to sit in. Another of the musicians, the bassist Artie Shapiro, was playing with Joe Marsala's band at the Hickory House in New York and invited Rich to join them there in a Sunday-afternoon jam session. Other famous drummers who later played with Marsala were Dave Tough and Shelly Manne. After an initial try-out and two sets, Rich joined the Marsala band with his father's consent and became a union member at $66 a week.

After slightly more than a year with Marsala, Buddy Rich joined the Bunny Berigan band, but left it about six months later for Artie Shaw's group, where he made its music jump as it never had before. While with Artie Shaw, Rich made his first motion picture, a 1939 Metro-Goldwyn-Mayer musical starring Lana Turner and Lee Bowman called *The Dancing Co-ed.* With the Artie Shaw orchestra he also did the Old Gold radio show hosted by the humorist Robert Benchley, whom Rich got to know very well. Rich's association with Shaw came to an abrupt end at New York's Pennsylvania Hotel the night that Artie Shaw walked off the podium in anger, abandoned the orchestra, and left the city for a trip to Mexico.

Disagreement over a new leader for the Shaw group prompted Rich to leave in 1939 and join Tommy Dorsey's band, with which he appeared for most of the next few years, despite conflicts of personality and musical approach. Although the two men never really got along, Rich recognized in Dorsey the greatest melodic trombonist in jazz or swing, and Dorsey in turn respected what Rich played. In the early 1940's Rich also worked with Benny Carter. Although classified 3-A by his local draft board because he was the sole support of his family, Rich enlisted in the United States Marine Corps in 1942. He became a judo instructor and a combat rifleman, but he never got overseas. "I was the only Jew in my platoon," Rich told Whitney Balliett, "and I wasn't used to hearing stuff about the Jews don't know how to fight, the Jews don't do anything but make money, the Jews started the war, and so forth. After the first dozen beefs, I didn't hear any more talk like that."

After his discharge from the Marines, Rich formed his first big band in 1945, bankrolled by another Dorsey alumnus, Frank Sinatra, who put up $50,000. The first major engagement of the Buddy Rich Band in January 1946 gave ample proof of its impressive credentials, but the end of the Golden Age of the big bands was approaching. Despite choice engagements at such bastions of swing as the Hollywood Palladium and Chicago's Hotel Sherman, and the inclusion of such star players as Zoot Sims, Al Cohn, and Tony Scott, Rich and his band members had only about two years together. Refusing to compromise his musical ideals, Buddy Rich saw his nightly booking fees dwindle from as much as $2,500 an engagement down to $700, and at last he found himself obliged to disband. He now consoles himself with the memory that his band at least went down "swinging" and in one piece.

After the breakup of his band, Buddy Rich toured with the producer Norman Granz's "Jazz at the Philharmonic" concert unit in the early 1950's, appearing with it on and off during that decade in collaboration with such musicians as Lester ("Prez") Young, Harry ("Sweets") Edison, Oscar Peterson and Charlie ("Yardbird") Parker. He worked in a rhythm section including Thelonious Monk and Dillon ("Curly") Russell with Dizzy Gillespie's big band that featured Parker on sax in a now vintage 1950 LP album for Mercury Records, supervised by Granz, that is called *Bird and Diz.* Rich's rapt drumming on that disc swings strongly in its own way, although his accents conflict with the rhythmic ideas of Charlie Parker and Dizzy Gillespie. Gillespie has said that he likes the way Buddy Rich is able to integrate all the different components of the drum set and yet still keep the bass-drum rhythm going.

Whitney Balliett has contended in *Such Sweet Thunder* (Bobbs-Merrill 1966), a collection of his writings on jazz for the *New Yorker*, that "all that need be known about Rich" can be found on two recordings, *Buddy and Sweets* (Verve) and *Rich versus Roach* (Mercury). Other records by Rich that are treasured by collectors include sessions with Roy Eldridge, Lionel Hampton, and Count Basie for the Verve label: volumes one, four, seven, eight, ten, and eleven of "Jazz at the Philharmonic," also for Verve, and with Tommy Dorsey for RCA Victor. In recent years he has also recorded for Argo Records and for Pacific Records.

In 1951 Buddy Rich joined forces with saxophonist Charlie Ventura, bassist Chubby Jackson, and pianist Marty Napoleon on a group called the "Big Four." He then played with the Harry James band for a year (1953-54), although being a sideman bored him after the satisfaction of having his own orchestra. In October 1957 he toured Europe with the James band, and he also appeared with James and his musicians at the "Eighth Edition" of the Monterey Jazz Festival in California. Remembering that performance and Buddy Rich's hyperthyroid version of "Two O'Clock Jump," Balliett maintains in *Such Sweet Thunder* that Rich's accompaniment was the finest he had ever heard from a big-band drummer, charged with a pinpointed verve that almost lifted the players out of their chairs. Rich's breathtaking solo at that Monterey Jazz Festival, wrote Balliett, had "dynamics, unbelievable speed and a whirling inventiveness. It was a mad, magnificent performance."

During most of 1958 and 1959 Buddy Rich toured with his own quintet. While playing at a New Orleans bar in 1959 he suffered the first of several heart attacks that have from time to time interrupted his career. That first attack put him in the hospital in New York City for several months, after which he was told to go home to Miami and rest for a year. Fidgety and restive in his enforced idleness, he reduced his rest period to a month, and was soon back doing club dates as a singer at the Living Room in New York, and other clubs. Although successful as a singer, Rich was driven back to playing by his audiences' constant hunger for his work on the drums. By 1960 and 1961 he had recovered enough to take part in a six-month State Department-sponsored show that toured the Far East.

Impressing his listeners with his inventive imagination, vertiginous speed, complex rhythms, and control of dynamics, the highly mobile Rich moved in and out of the Harry James band during the early 1960's. According to jazz authority Leonard Feather in his *Encyclopedia of Jazz in the Sixties*, he was "the vital generating force of the James orchestra and has continued to amaze musicians with his technique, imagination and uniquely propulsive beat." By the time Rich finally left it once and for all in April 1966 to form a big band of his own, he was, at a weekly salary of $1,500, the highest-paid jazz sideman in the business, and was listed in the *Guinness Book of World Records* as the most highly paid orchestral musician in the world.

The new Rich band, made up for the most part of unknown young players, was of such premium quality that Whitney Balliett reported in the *New Yorker* (January 21, 1967) that it seemed "the freshest and best-coordinated big jazz band to appear since the collapse of the big band era, in the late Forties." Commenting on the appearance of the fourteen-piece band at Basin Street East in Manhattan, Balliett observed that Rich's playing—"an awesome concatenation of speed, precision and originality"—turned out to be more commanding than at any other time in his thirty-year drum career. The band's repertory included a collection of blues and gospel, rock 'n' roll, and standard numbers arranged by such orchestrator-composers as Bill Holman, Oliver Nelson, Bill Reddie, and Phil Wilson. The Rich Band toured England in March of 1968 with Tony Bennett.

Praise for the new Buddy Rich band was unanimous. During the summers of 1967, 1969, and 1970 the drummer and his group got their musical message across to thousands of rock 'n' roll fans in New York's Woolman Rink during the Central Park Musical Festival. Critics acclaimed his appearances at the Newport Jazz Festival during the 1960's. As a summer television replacement for the vacationing Jackie Gleason in 1967, Rich and his musicians earned the gratitude of television critics for having provided the show's best moments. Leonard Feather gave his 1966 Golden Feather award to Rich for having formed the band of the year and for providing what he called "great music, excitement, and a massive vitamin dose for big-band jazz." Noting that Rich has become one of Britain's great jazz favorites, English jazz critic Benny Green wrote in the London *Observer* (December 5, 1971) that Buddy Rich is "the finest drum technician, certainly in the jazz world, perhaps in all music today, possibly of all time."

Standing five feet eight inches and weighing about 125 pounds, Rich is a lithe and slightly stooped man, with close-cropped graying hair and somnolent eyes. His legs and feet are as muscular as a dancer's, his voice is as rough as his facial features. Highly volatile, he told Balliett that he is "a very emotional man," with "the worst temper in the world." Exploiting the talents as a stand-up comic that he annexed in the vaudeville houses of his childhood, he often exchanges witty repartee with his audiences. A pioneer in integrating black and white musicians, he told Whitney Balliett, "I've always had a great thing going with colored cats. No conflict—just with white cats." Committed to the civil rights movement, he wanted to go down South when the Montgomery march was on, and he often generously performs before audiences of black prisoners. He and his wife, Marie, whom he married in August 1952, have a daughter who was born in 1955. A disciplinarian with his musicians, he told Alastair Lawrie of the Toronto *Globe and Mail* (February 24, 1970): "I tell the guys in the band, 'Your life's your own when you're off the stand, but every night I own you for five hours. I ask no more than I give myself.' I kill myself every night and I expect them to wipe themselves out too."

Among the many citations and awards that Buddy Rich has received are the *Downbeat* Poll in 1941, 1942, and 1944, the *Esquire* Gold Award in 1947, the Metronome Poll in 1948 and the *Downbeat* Critics Poll in 1953 and 1954.

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RIZZO, FRANK L(AZARRO)

Oct. 23, 1920- Mayor of Philadelphia
Address: b. Room 215, City Hall, Philadelphia, Pa. 19107; h. 8224 Provident St., Philadelphia, Pa. 19150

The rampant counter-cultural ferment and permissiveness that have been rankling Middle America have an imposing adversary in burly Frank L. Rizzo, the mayor of Philadelphia. When Rizzo, a Nixon Democrat, was elected to the mayoralty of the City of Brotherly Love in 1971, the event was seen by both liberals (with trepidation) and conservatives (with rejoicing) as a social and political symptom, a localized indication of the strength of a national "blue power" backlash. Rizzo campaigned for mayor chiefly on the strength of his claim to the title of "the toughest cop in America." In twenty-seven years on the Philadelphia police force he rose from foot patrolman to commissioner, becoming known in the process as a daring, unorthodox, no-nonsense peace officer dedicated to the proposition that unleashed police power, followed up by strict, punitive court action, is the only effective means of maintaining law and order. Liberals accused him of insensitivity to citizens' constitutional rights, and some black leaders labeled him a "racist," but white blue-collar and conservative middle class Philadelphians were pleased at his success in keeping their city, the fourth largest in the country, the lowest ranking in street crime and civil disorder (assuming that the statistics filed with the FBI by Rizzo's department were correct). Among his achievements as mayor, not surprisingly, have been measures strengthening law enforcement, such as canine patrols that have reduced subway crime drastically. But his view of urban problems is wider than that of a mere "supercop" (as some critics see him), as he indicated in a recent statement to the editor of *Current Biography*: "We must turn our cities around. The decay of the center cities must be stopped for the good of our country and its people."

Frank Lazarro Rizzo was born in Philadelphia on October 23, 1920 to Ralph and Teresa (Erminio) Rizzo. His father, an immigrant from Calabria in southern Italy and a former tailor, spent forty-one years on the Philadelphia police force, in which he reached the rank of sergeant. In

Frank L. RIZZO

FRANK L. RIZZO

raising his children, Ralph Rizzo was an autocratic disciplinarian, as Frank has recalled. "There was no question as to who was right or wrong. There were no democratic formulas. Boom, you got knocked down. It was a good system." Rizzo's brother Joseph is now fire commissioner of Philadelphia, appointed by Rizzo himself, and his brother Ralph is a Blue Cross executive. A third brother is no longer living.

The Rizzo boys were raised on South Rosewood Street in a rough, predominantly Italian-American neighborhood in South Philadelphia, where Frank learned to defend himself with his fists. As a public school student he was, according to his brother Joseph, a restless boy who felt that "book learning was not what he needed." When his mother died, in 1938, Rizzo, then a senior, dropped out of South Philadelphia High School to join the United States Navy.

Discharged from the Navy after thirteen months for medical reasons (incipient diabetes), Rizzo returned to Philadelphia and worked for three years for the Midvale Steel Corporation, as a laborer and machine operator, before joining the police force, in 1943. His reputation for fearlessness in the line of duty began to build when, as a patrolman, he was severely burned while putting out a fire. Soon he became known as the "Cisco Kid," because of his propensity for jumping into the middle of action, such as a street gang fight that he broke up.

In his rise up the ranks, through sergeant (1951), captain (1954), inspector (1959), deputy commissioner (1964), and commissioner (1967), he never ceased to be at heart a "street cop," as much as possible personally leading his men in regular roundups of homosexuals, raids on beatnik coffee houses (in search of drugs), and routs of restive civil rights demonstrators.

His two-fisted approach to recalcitrants several times brought formal charges of brutality against Rizzo, and on one occasion he was arraigned in court on charges of assault and battery, which were dismissed. But the consensus in the Italian and other ethnic sections of Philadelphia was admiration for Rizzo's style in manners and morals, which were later summed up by Donald Janson in the New York *Times* (May 20, 1971): "He . . . frowns upon interracial couples, bars peace concerts as inimical to good order, works to close rock halls and keep the Playboy Club out of his city and looks askance at new directions in movies."

Rizzo was also known as a "cop's cop," a commissioner who supported his men unequivocally in any and all circumstances. He relentlessly fought the Philadelphia civilian complaint review board, a genuine civilian-manned police watchdog agency, until it went out of existence, in 1969. "He was a stern taskmaster, but he never let us down," one Philadelphia patrolman has recalled. "Whenever things got sticky, we knew Frank would back us up. There wasn't a guy on the force who wouldn't break his hump if Frank asked him to. But don't ever cross him."

Keeping his vow to "crush black power" and his promise that "nobody is going to loot . . . ; nobody is going to sack," Commissioner Rizzo averted racial riots in Philadelphia at a time when they were multiplying in other big cities across the nation. His methods were, as he explained, "to move in fast with the most" and to squelch social explosion in its incipient stage. On one occasion, in 1967, he broke up a seemingly volatile rally of black students demanding Afro-American innovations in school curricula in a confrontation at the Board of Education. The following year, when the assassination of Martin Luther King ignited rebellion in black ghettoes nationwide, he kept the Negro slums in Philadelphia cool by sending in policemen disguised as clergymen to pacify the young "street bloods."

Rizzo made international news in August 1970, when, after his men raided local headquarters of the Black Panthers, newspapers throughout the world carried photographs of the black militants lined up against a wall stripped of their clothes. Rizzo was reported to have gloated, "Imagine the big Black Panthers with their pants down!" But after a storm of protest broke over the incident, Rizzo explained, as quoted in the *Guardian* (April 5, 1972), "They were in their underpants because they were in bed when the raid began. The officer in charge ordered them to loosen their pants so that they could be sure they had not got concealed weapons. They dropped their pants and their asses were out. It was a news picture, their bare asses. . . . We had asked the press along because we knew there would be complaints about the raid. And then, of course, it was said I'd dehumanized them and all that boloney. I wasn't even there."

Following the Black Panther raid, the local chapter of the Urban League and the Greater Philadelphia Movement, voicing the sentiment of a large segment of the city's business establishment, publicly criticized Rizzo, and a federal court, acting on a suit that had long been in progress, enjoined the police from violating citizens' rights. Other suits charged Rizzo and his department with dragnet arrests, search and seizure without warrant, detention without cause, and excessive use of force, and the Philadelphia Bar Association filed an *amicus curiae* brief asking the police department to define publicly its standards of police behavior. Civil rights groups three times asked federal courts to put Rizzo's department in receivership. In answer to charges of racism, Rizzo has pointed out that as commissioner he pushed for integrated two-man patrol cars, recruitment of black officers, and the formation of a special narcotics squad to help stamp out drug traffic in ghetto areas.

During Rizzo's commissionership, the police force increased in membership from 6,000 to 7,200 and its budget rose from $60,000,000 to $92,000,000, the largest slice of the city's financial pie. While the crime rate in Philadelphia remained the lowest of any city in the United States, its rate of *increase* between 1969 and 1970 was 19 percent, or three times the average urban increase nationally. For that increase, and for the difficulty in stemming the open flow of drugs on city streets, Rizzo laid the chief blame on the leniency of the courts. Critics of the police department on the other hand claimed that the drug traffic could not go on so flagrantly without the acquiescence of policemen.

In February 1971 Rizzo resigned as police commissioner to run for mayor. In seeking the Democratic candidacy, he had the backing of incumbent mayor James H. J. Tate and the local Democratic machine, but he was opposed by Governor Milton Shapp, such national party figures as Senator Edward Kennedy and former Attorney General Ramsey Clark, and liberal and civil rights organizations. Campaigning with the slogan "Rizzo means business," he lowered his usually high profile and set an easy pace, visiting one or two neighborhoods a day. His campaign promises were: to attract more industry by removing several business taxes; to provide tax exemptions for the aged; to create no new taxes; to form task forces for the study of minority problems and needs; to crack down on pornography; to tighten the efficiency and economy of the city government; and, above all, to promote law and order by fighting the drug traffic, strengthening the police department, and forcing the courts to get tough. "The streets," he repeated wherever he went, "will be made safe." He made his position within the national Democratic party clear when he declared, "We've got to get back in the [political] middle where we belong and not out in extreme left field."

In the Democratic primary in May 1971 Rizzo took 49 percent of the vote, defeating liberal Congressman William J. Green (35 percent) and black state legislator Hardy Williams (12 percent). The following November, running against moderate liberal Republican candidate Thacher Longstreth, who had the backing of Philadelphia's two largest daily newspapers, Rizzo won the general election, 391,692 votes to 343,168. Longstreth's strength was limited to the city's black wards and white upper class and university neighborhoods. Rizzo's votes came from white (mostly Italian and Jewish) middle and working class neighborhoods and from one black ward. Looking back on his victory he has said, "The fact that I was elected showed that people are tired of permissiveness, pornography, fear, and guys who want to walk on the American flag instead of under it. The good people of Philadelphia have had a bellyful of today's sick way of life."

One of Rizzo's first acts after taking office in January 1972 was to investigate the use of federal funds by local agencies. As a result of that investigation the head of the Philadelphia Housing Authority's residents advisory board was prosecuted for alleged misappropriation of funds. "From now on," Rizzo said, "federal funds will go to the people they are intended for, and not in somebody's pocket."

As he had promised, Rizzo effected the ouster of Superintendent of Schools Mark Shedd through new school board appointees, and he set in motion a program for giving school teachers (as opposed to administrators) more disciplinary discretion and power. "Under my program," he said, "the teachers will have their authority back . . . where it belongs." On other fronts, he appointed more blacks to senior city jobs than any previous mayor, closed down pornographic movie theatres (which were, to his frustration, reopened by court order), and he looked into companies having or seeking contracts with the city for possible criminal infiltration. When one such company, Sportservice Corporation, a parking lot company, was discovered to be a subsidiary of Emprise Inc., which had been convicted of racketeering in federal court, Rizzo ordered the city not to sign a contract with Sportservice. He declared, "No one engaged in organized crime will do business with the city as long as I'm mayor."

But Rizzo's prime mandate was law and order, and, regardless of mandate, he saw "the first obligation of any society" as the protection of its citizens. "If you can't provide that protection, you've failed as a society." Accordingly, besides moving against organized crime, he beefed up the police department's budget, increased its manpower to 9,500, made plans for adding another 900 men in the future, and put a policeman with a trained attack dog in every subway train. Despite his efforts, drug-related deaths rose 47 percent in Philadelphia during Rizzo's first months in office; drug-related homicides rose 133 percent; gang fights and assaults on pupils increased 150 percent; and rapes, robberies, and burglaries increased from 7 to 9 percent. But the statistics for the totality of major crimes reported by the Philadelphia police to the Federal Bureau of Investigation showed an overall decrease of 1.2 percent in major crime in 1972, and in per-capita terms Philadelphia's crime rate was still the lowest of any metropolis in the United States.

In the 1972 Presidential contest, Rizzo bolted his party to campaign for the reelection of Richard M. Nixon, whom he considers "the greatest President in our country's history." Rejoicing in the landslide defeat of Senator George McGovern, the Democratic Presidential candidate, as "the end for phony liberals and radicals," he prophesied, "In 1976 we'll take care of that other liberal [Ted Kennedy]."

In his first *Tell It to the Mayor* program over a local Philadelphia television station, early in January 1972, Rizzo talked about the possibility of resuming capital punishment. "I don't know if it will stop violent crime by taking the life of the person who commits the vicious crime," he said, "but I am certain of one thing—that he won't be around to commit another murder." Later in the same month, in the midst of another local television program, *The Lou Gordon Show*, Rizzo walked off when interviewer Gordon asked him about an allegation in a magazine article "that you received financial support from city nightclub owners who were heavily involved in drug traffic and prostitution."

Rizzo is a brawny (235 pounds), blunt, gregarious, hard-working man who has, as one reporter noted, "a talent for friendship." A former Philadelphia policeman has testified, "Rizzo likes people and people like Rizzo. . . . If he likes you, or if you go to him in trouble, he'll go to hell to do you a favor or help you." In his New York *Times* article Donald Janson said of the Philadelphia mayor: "Mr. Rizzo inspires love or hate, not indecision. He is warm, affable, and compassionate by nature with friends and associates, but also given to monumental rages in the presence of others. . . . Some women are attracted by his dark brown eyes, jet-black hair, six-foot-two frame, barrel chest, powerful shoulders, and take-charge manner." Referring to Rizzo's "earthy language," Janson quoted a labor leader's opinion of Rizzo: "He's a man's man. He can tell a joke I might tell."

Frank L. Rizzo and Carmela Silvestri were married on April 18, 1942. They have two grown children, Joanna, a college student, and Frank Jr., who works for the Philadelphia Electric Company. The Rizzos live in a simple brick home in the middle-class Mount Airy section of Philadelphia. The Mayor lists his recreations as hunting, fishing, gardening at home, and conversing with good friends. His religious affiliation is Roman Catholic.

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ROA (Y GARCÍA), RAÚL

Apr. 18, 1908- Cuban Minister of Foreign Affairs; lawyer; author
Address: b. Ministry of Foreign Affairs, Havana, Cuba

As the official international spokesman for Castro's Cuba, Minister of Foreign Affairs Raúl Roa y García has acquired the reputation of being one of the most unconventional diplomats in the world. Practising what Cubans call the "new diplomacy," he often shuns traditional diplomatic finesse and tact to deliver violent attacks on those nations he considers to be enemies of Cuba—notably the United States and its allies. A long-time leftist and a fervent believer in the Cuban revolution, Roa has become famous for his fiery speeches, angry denunciations, and sharply worded protest notes. He assumed his present ministerial post on June 12, 1959 and has since defended Cuba's interests at many international gatherings. A skillful negotiator, Roa is also a lawyer, scholar, author, and journalist. He has succeeded to a degree in implementing Castro's aim of establishing diplomatic, commercial, and cultural relations with all nations, but it is for his work during the crisis-ridden years of 1959 to 1962, encompassing the Bay of Pigs invasion and the Cuban missile crisis, that he is best known.

Information on Raúl Roa y García's background is somewhat scanty. Of a middle-class family, he was born on April 18, 1908 in Havana, Cuba. Planning to study public law, he enrolled at the University of Havana in the late 1920's. His academic career, however, like that of many Latin American intellectuals, was interrupted by political upheavals in his country. The period of the late 1920's and early 1930's, under the dictatorship of Gerardo Machado, was one of extraordinary unrest and violence with much of the opposition to Machado's rule coming from well-organized student groups. Roa, with several other dissident students, some of whom became Communists, founded the leftist Ala Izquierda Estudiantil. (Although he had been a member of the Communist party since 1927, Roa later left the party and, in a news conference on September 26, 1959, he denied that he had ever been affiliated with communism.) A tightly knit group that relied on personal recruitment to expand its membership, the Ala Izquierda Estudiantil called for "a revolt of the masses against Yankee imperialism and its hangman Machado." Like his comrades, Roa recognized that Machado had been elected with United States endorsement and United States money. "It is for no one a secret that the murderous and rapacious oligarchy that captured power on 20 May 1925 with the direct support of Wall Street is near its tragic final leap," he wrote in *Línea*, the journal of the student organization, on July 10, 1931.

Imprisoned for his beliefs that same year, Roa continued to write angry denunciations of the Machado regime and, with other prisoners from student organizations, began to study Marxist revolutionary theory. According to the British historian Hugh Thomas in his book *Cuba* (1971), the prisons of that period were "libraries, almost universities of revolution." In mid-1933 Roa was exhilarated when, after United States Ambassador Sumner Welles effected the removal of the unpopular government in favor of a neutral successor, a shortlived radical government seized power. For the first time, as he later wrote in

Retorno a la alborada (1964), Cuba had "an authentically revolutionary government backed and nourished by the great popular masses without the previous authorization of Washington and its agent in Cuba."

Returning to the reopened University of Havana, Roa completed his studies and graduated with a doctorate in public and civil law in 1934. His writings of the 1930's, including two major works—*José Martí y el destino americano* (1938) and *Pablo de la Toriente Brau y la revolución española* (1939), were largely Marxist treatments of political history. Later, as Hugh Thomas noted, "he entered academic rather than political life; he married into a well-established commercial family of Syrian origin, the Kouris, became estranged from the Communists and, by the 1950's, seemed entirely literary, though not without occasional nostalgic articles about the heroic days of his youth." In 1940 Roa was appointed professor of history of social doctrines and social philosophy at the University of Havana. After attending Columbia University and the New School for Social Research, he was named dean of social sciences at the University of Havana in 1948. He resigned in despair the next year following a rash of politically motivated student murders, but later returned to his post.

During the 1940's and the 1950's, Roa produced a formidable list of publications on a wide variety of subjects, among them *Historia de las doctrinas sociales* (1948), *Quince años después* (1950) and *Viento sur* (1953). *En pie* (1959), an especially significant collection of essays, documents his disillusionment with Marxism. In that work he condemned the "brutal methods" employed by the Soviet army "to repress the patriotic rising of the Hungarian people" and rebuked western Communist intellectuals—the "trained seals and chatterbox lackeys of Moscow"—who had served as "the brainwashed trumpeters and stableboys of Caesaristic-papist Marxism." Arguing that the Cuban revolution had "its own roots, programs, and course" and did not derive "from Rousseau, George Washington, or Marx," Roa warned that "it is necessary to prevent anti-imperialism from being converted into a treacherous instrument of the imperialist policy of the U.S.S.R. . . . . Communism is the most serious threat that today hangs over humanity." *En pie* was later withdrawn from Cuban libraries and bookstores.

In 1955 Roa, then serving as the Cuban delegate to the Congress of Cultural Freedom meeting in Mexico, refused to meet with Fidel Castro, whom he viewed as a "gangster" because of Castro's previous associations with the Unión Insurrecional Revolucionaria and the Movimiento Socialista Revolucionario, militant action groups that condoned violence and political assassinations. But in the late 1950's, during the final years of Fulgencio Batista's dictatorship, Roa became a supporter of the revolutionary movement that Castro had begun in 1956. According to a *Time* magazine profile of Castro's government officials (September 19, 1960), Roa was only "a relatively minor member of the resistance" in the struggle against Batista. The spokesman of the revolutionaries, he described the Cuban revolution as being "in equal measure, Cuban, continental, Afro-Asiatic, and universal." "The humanism promoted by the Cuban revolution springs from an awareness of humanity," Roa declared, "as opposed to concepts which are placed above, which deform and which crush human personality." After Castro's takeover on January 1, 1959, Roa left the university to become Cuban ambassador to the Organization of American States.

RAÚL ROA

With the agrarian reform law, which was promulgated on May 17, 1959, the Castro government took its first sharp turn to the left. Controversy over that law, which provided for the expropriation and redistribution of great tracts of land, much of it American-owned, produced a cabinet crisis. The incoming men, who were named to key positions in the departments of state, interior, and agriculture on June 12, were more left-leaning and less anti-Communist than their predecessors. In the shuffle, Roa was appointed minister of foreign affairs, succeeding Roberto Agramonte, who advocated conciliation with the United States.

Following the announcement of agrarian reform, the United States demanded "prompt, adequate, and effective compensation" for the confiscation of all American-owned lands. Roa explained in a five-page reply to the American request that because of its depleted treasury (an inheritance from the Batista regime) and its unfavorable trade balance with the United States, Cuba could not afford cash remunerations. Instead it offered bonds payable in twenty years at a yearly interest rate of 4.5 percent.

At that juncture Castro and his fellow revolutionaries found themselves in a ticklish position. As leftists and nationalists, they wanted to free Cuba from the economic and political domination of the United States, but at the same time they wanted to avoid antagonizing the American business community, which bought a large part of Cuba's sugar at prices above those prevailing on the world market. To exorcise American fears, Roa cultivated a non-Communist image. "Traditionally and historically and because of our ties of friendship, Cuba belongs to the Western group of nations," he assured reporters at a news conference in Washington, D.C. in September 1959. "All large powers would like to penetrate Cuba, Russia certainly, and not excluding the United States. But Cuba does not intend to be penetrated by anybody."

The complicated circumstances of Cuba's precarious economic situation made Roa's task difficult, if not impossible. "In the old days it was the easiest job in the government," he recalled on a television interview in the early 1960's. "The only work the foreign minister ever had to do was pick up the telephone and get instructions, in English." As Castro's foreign minister, Roa outlined Cuba's independent policy in an attempt to pacify the United States while Castro's regime enacted legislation counter to American interests. To guard against a threatened American reduction of the Cuban sugar quota, Roa warned the United States government that "transfer of Cuba's sugar quota to another country would be economic aggression against Cuba, adding that Cuba planned no expropriations of American-owned industries and welcomed new foreign investments, including additional American aid.

A few months later Cuba announced major trade agreements, prepared under Roa's direction, with the Soviet Union and with Poland. Neither agreement was well received in the United States, and in May 1960 the Eisenhower administration retaliated by cutting off foreign aid to Cuba. In June and July, Cuba expropriated the Esso (Cuba) and Texaco oil refineries on the grounds that they had refused to process imported Soviet oil. When Roa ignored the American protest against the seizure, Eisenhower drastically reduced Cuba's sugar quota. In a strongly worded protest that he submitted to Dr. José A. Correa of Ecuador, president of the United Nations Security Council for July, Roa condemned "the repeated threats, harassments, intrigues, reprisals and aggressive acts to which my country has been subjected by the government of the United States of America." Addressing the full council on July 18, 1960, Roa formally charged the United States with "economic aggression" and asked if it was necessary "to lower one's head like a submissive bull to the butcher in the abattoir" in order to "preserve hemispheric unity, democratic principles and continued security."

The most serious point of conflict between the two countries, however, was Castro's acceptance of a Russian promise to attack the United States in the event of an American invasion of Cuba. Because that pledge constituted, in President Eisenhower's view, direct Soviet intervention in the Western hemisphere, the United States asked other Latin American countries to censure Cuba at a special meeting of the O.A.S. in San José, Costa Rica in August 1960. The United States, represented by Secretary of State Christian A. Herter, wanted to force Cuba into a choice between renunciation of Soviet protection or acceptance of hemispheric condemnation. While most Latin American nations preferred a compromise, Cuba intended to defy any attempt to interfere in her affairs. Roa's skill in diplomatic maneuvering and backstage lobbying was evident. Refusing to spurn the Soviet offer of protection, Roa conceded that "the most serious problem faced by the Americas today is not a hypothetical extra-continental intervention, but the actual and present threat of aggression by the government of the United States." At the final working session of the conference, the ministers approved a compromise resolution that condemned Soviet inroads into the Americas without specifically mentioning Cuba. Convinced of "an imminent United States military attack," an angry Roa stormed out of the meeting "because Cuba could not find protection" in the O.A.S., which was designed "to aid the predominance of the United States in Latin America." He added, however, that he was willing to negotiate with the United States "in a bilateral way on a footing of equality."

In several appearances before the United Nations in the early 1960's, Roa accused the United States of waging "economic aggression," harboring Cuban fugitives, and of financing and training Cuban exiles for a proposed invasion of the island. On January 3, 1961 President Eisenhower, who, according to Roa, was "at the end of his discredited and ruinous mandate," severed diplomatic relations with Cuba. On April 17, 1961, while Adlai E. Stevenson, American representative to the United Nations, was denying Roa's accusations, a contingent of Cuban exiles and mercenaries landed in Cuba's Bahía de Cochinos (Bay of Pigs). "The Cuban people . . . are suffering from American bombs," Roa declared in a speech before the U.N. General Assembly's political committee. "They are being strangled by American agents. Public buildings are being destroyed by saboteurs. . . . These crimes . . . have been sanctified, paid for and blessed by the State Department, the Pentagon, and the CIA." But, after three days of fighting, the invasion strike force was, in Roa's words, "totally swept away."

Cuban-American relations remained tense until the settlement of the Cuban missile crisis, which was negotiated by the United States and Russia without Cuban participation, in October 1962. After that, the two American nations slowly settled into a climate of restrained mutual hostility, although Roa continued to berate the United States at the U.N. In March 1963 he accused the United States of planning to use its naval base at Guantánamo, Cuba—a "den of spies, saboteurs, and counter-revolutionaries"—to launch an attack on the island that threatened to engulf the world in thermonuclear war and in 1964 he strenuously objected to continued American U-2 reconnaissance flights over Cuba. By the following year tensions had relaxed sufficiently to arrange for the airlift of Cuban refugees to the United States. In 1966 one of Roa's long held ambitions was realized when Cuba hosted a conference of eighty-two nations of "the third world." During that Havana meeting Roa proclaimed that "When the torrent, which is this conference, breaks loose in an avalanche, the imperialists will have no other place to go except to the grave that we will help them dig."

To reestablish Cuba's position in the Latin American community, Roa traveled to Chile, Peru, and other countries, restoring the diplomatic relations that had been ruptured by Cuba's expulsion from the O.A.S. in 1962. In a conciliatory gesture interpreted by political observers as a significant step toward the establishment of official diplomatic channels between Cuba and the United States, in late 1972 Roa negotiated an anti-hijacking treaty with the American government.

Medium in height and slender in build, Raúl Roa y García, unlike many of Castro's associates, has a scholarly, professional appearance—an impression reinforced by his conservative dress and neatly trimmed dark hair and moustache. An energetic and voluble orator, the Cuban minister, who, according to a New York *Times* profile (August 26, 1960), "has been compared to a windmill," uses his "small, delicate hands effectively" to illustrate his remarks. His English has been described as being only "fair." An author of more than a dozen books on political, social, and cultural subjects and a contributor to Cuban magazines and newspapers, in 1954 Roa was awarded Cuba's Justo de Lara national journalism prize. His wife, the former Ada Kouri, is a physician. They have one son, Raulito.

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ROBINSON, BROOKS

May 18, 1937- Baseball player
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"Mr. Impossible," "Robby the Robber," and "The Vacuum Cleaner" are among the epithets sportswriters have applied to popular Brooks Robinson, one of the greatest third basemen ever to play in the major leagues. The self-effacing, quietly amiable Robinson has been a steady, stable source of strength for the Baltimore Orioles since the early 1960's. Best known for his league-leading fielding, he is also a dependable, if unspectacular, clutch hitter. His many honors include the American League Most Valuable Player Award (1964), the World Series MVP Award (1970), the Hickok Professional Athlete of the Year Award (1970), a dozen Gold Glove awards, and selection by Oriole fans as their all-time favorite player (1969). Going into the 1973 season, Robinson held the career records among American League third basemen for double plays (506), games played (2,334), assists (4,961), and chances accepted (7,253). His other totals included a .272 batting average, 2,398 hits, (718 of them for extra bases), 1,064 runs, and 1,158 runs batted in.

BROOKS ROBINSON

Brooks Calbert Robinson Jr. was born in Little Rock, Arkansas on May 18, 1937 to Brooks and Ethel Mae (Denker) Robinon. As Mel Durslag observed in the New York *Daily Mirror* (February 16, 1971), Robinson's stability is inbred: "He comes from a family of stayers." His father has been with the Little Rock fire department for thirty years; his mother has worked in the Arkansas State Treasurer's office for eleven years; and Robinson was raised in a house built by his grandparents in 1915. Robinson has a brother, Gary, now a hospital administrator in Pine Bluff, Arkansas.

At six, according to his father, Robinson "could do wonders with a ball and glove"; at nine he was playing Midget League ball; and at ten or eleven he wrote an essay on why baseball would be his profession. At Little Rock's Central High School—which didn't have a baseball team—he played basketball and football, and summers he played second and third base for an American Legion team. On the night of his high school graduation in 1955 Robinson signed with the Baltimore Orioles for a bonus of $4,000. The man who scouted him for the Orioles had recommended him as "a natural third baseman."

During several years of apprenticeship, Robinson played at least part of every season with the Orioles but spent most of his time in the minor leagues. (Those were also the Orioles' apprenticeship years in Baltimore: player and team matured together.) In 1955 the rookie third baseman had a good season at York in the Piedmont League, playing in ninety-five games and batting .331. Near the end of the season he joined the Orioles, got two hits in his first game, and went 0-for-19 in those that followed, finishing the year with an .091 major league average. The next year he batted .272 in 154 games with San Antonio and .227 in fifteen with Baltimore. He started the 1957 season at Baltimore and batted .239 in fifty games there before he was sent back to San Antonio. In 1958 he played his first full season in the majors, appearing in 145 Baltimore games and hitting .238.

From October 1958 to April 1959 Robinson was on active duty with the Arkansas National Guard. Hitting poorly with Baltimore at the beginning of the 1959 season, he was sent to Vancouver, where he batted .331. Called back to Baltimore at the All-Star break, he finished the major-league season with a .284 batting average.

In 1960 Robinson played in 152 games; batted .294; was voted Baltimore's Most Valuable Player; finished third in the voting for Most Valuable Player in the American League; and won the first of his long string of Gold Glove awards, given by the *Sporting News* to the best fielder at each position. In 1961 he played in every game in the Orioles' schedule, batted .287, and led American League third basemen with a fielding percentage of .972.

Baltimore finished second in the league in 1960 and third in 1961. In 1962, when the team dropped to seventh place, Robinson continued to forge ahead. He again played in every game; was Most Valuable Oriole; raised his batting average to .303; and had twenty-three home runs and eighty-six runs batted in. While his fielding remained superb, he slumped at the plate in 1963. He later recalled his final time at bat that season: "I made the biggest pressure hit of my career. I was batting .249 and anything under .250 was an utter disgrace. I just had to get a hit to raise my average to .251. So I did."

As though to make up for 1963, Robinson in 1964 had his best hitting year ever. (With typical modesty, he gave credit for his improvement to his new batting coach, George Woodling, who helped him to discriminate against bad pitches and persuaded him to use a heavier bat.) By mid-season he was batting over .300 and the Orioles were in first place. Shirley Povich wrote in the Washington *Post* (August 25, 1964): "It is not quite proper to say that the Baltimore Orioles have brought Robinson's talents to notice with their resolute pennant rush. It is Robinson who has taken Baltimore to its present eminence. . . . Nine times this year, with the score tied or the Orioles trailing, Robinson has driven in the winning run."

The team finished in third place after dropping crucial games to the Detroit Tigers. Robinson, in an interview with Joe Donnelly of *Newsday* (November 19, 1964), recalled how he had popped up with the bases loaded in one of those games. "It is typical of Brooks Robinson to recall vividly a moment of failure," Donnelly remarked. "The player who popped out against the Tigers also hit .464 those final four weeks of the season, the pressure weeks. He drove in twenty-four runs in the Orioles' last seventeen games."

Robinson finished the 1964 season with a .317 batting average, second highest in the league. He lead the league with 118 RBI's, had twenty-eight home runs, and once again played in every Baltimore game. On November 18, 1964 the Baseball Writers Association of America named him the American League's Most Valuable Player. In the MVP poll his name was number one on 269 of the 280 ballots cast, and it was the only name to appear on every ballot. Robinson also won the Sid Mercer Memorial Award.

Before the 1965 season Robinson's salary was raised by $15,000, to $50,000. He began the 1965 season at his 1964 pace, slowed down in late summer, and finished with a .297 average as the Orioles ended in third place. The following winter the team acquired outfielder Frank Robinson, and the combination of the two Robinsons made the Orioles unbeatable in 1966. Brooks Robinson's average was only .269, but he batted in 100 runs as Baltimore won the pennant easily. As the Orioles took the World Series from the Dodgers in four games, he connected for three hits—including a home run—in fourteen times at bat.

During the three following seasons Robinson was not at his best at the plate—his averages were .269, .253, and .234 and his RBI production was barely respectable—but his fielding continued to justify his salary, reported at $75,000 to $80,000. In 1969, when Baltimore won the eastern division title, he was the star of the American League championship series against Minnesota, the western title-holder, displaying brilliant fielding and going 7-for-14 at the plate. But in the World Series he had only one hit in nineteen times at bat as the Orioles lost to the Mets.

Speaking about his disappointing batting averages during the 1967, 1968, and 1969 seasons, Robinson later said: "I was worried. . . . If I had kept going down I'd have felt it was age doing it to me." In 1970, as Baltimore again won the eastern division crown, he had a better season, hitting eighteen home runs, amassing ninety-four RBI's, and batting .276. He passed two important milestones, his two-thousandth career hit and his one-thousandth career RBI, and he was on the American League All-Star team for the fourteenth consecutive time.

The regular season was merely the preliminary for what one writer called "The Brooks Robinson Show." That "show" began with another playoff series against Minnesota, during which Robinson went 7-for-12 for an average of .583, and it reached its climax in the World Series. In the Orioles' four-games-to-one world championship victory over the Cincinnati Reds he connected for nine hits in twenty-one times at bat for a .429 average; set a five-game series record for total bases with seventeen; and tied five other series batting marks: most hits in a game and series (four and nine), most long hits (four), most extra bases on long hits (ten), and hitting safely in every game. He knocked in six runs, including the winning run in the first game and the tying run in the second.

His fielding in the World Series was even more spectacular. Time after time he cut off Redleg rallies with incredible catches, stops, and off-balance throws. After the series Cincinnati manager Sparky Anderson grumbled, "Robinson beat us"; the officials of the Baseball Hall of Fame enshrined Robinson's glove in the baseball museum at Cooperstown, New York; and he was voted the Most Valuable Player in the series as well as Hickok Professional Athlete of the Year. Before the 1971 season his salary was raised to a reported $100,000.

In the 1971 season Robinson had a .272 average, hit twenty-one doubles and twenty homers, drove in ninety-two runs, and won the Gold Glove for the twelfth consecutive time. The Orioles won the pennant but lost the World Series to the Pittsburgh Pirates. In the series Robinson batted .364, scored two runs, and drove in three. In 1972, when the Orioles finished third in the American League's eastern division, Robinson, playing in every game in the Baltimore schedule, had a .250 average, hit twenty-three doubles and eight homers, and drove in sixty-four runs. His salary in 1972 was $110,000.

"I've always had quick reflexes and pretty good timing," Robinson says. "However, it takes you a while to learn to field. . . . I mean, you learn the hitters you must come in on, those you must crowd the foul line on, and things like that." He tries to meet every ground ball with his left foot forward so as to avoid taking an extra step before throwing. Observers agree that he is peerless in scooping up the slow roller and making the bare-handed double play.

Brooks Robinson is six feet one inch tall, weighs 190 pounds, and has blue eyes and receding brown hair. He bats and throws righthanded. Robinson's religious affiliation is Roman Catholic. His favorite recreation is golf. He and his wife, the former Constance Louise Butcher, who met on an airplane flight when she was a stewardess, were married in 1960. They have three sons and a daughter.

The Robinsons have made their home in the Baltimore area ever since the third baseman became a regular in the Orioles lineup. In an article in *Sport* (June 1972) titled "Why Everyone Loves Brooks Robinson," Ed Linn wrote: "The people of Baltimore have come to know him as the most decent, obliging, and available of men. If he's wanted for any kind of sports or civic event, he'll not only be there to grace the dais, he'll be hanging around long after the affair is over, exchanging pleasantries with all comers." Stories about his thoughtfulness sound so fulsome that John Steadman, the sports editor of the Baltimore *News-American*, once felt compelled to explain to his managing editor: "I know you read what we write about Brooks Robinson and you think that either we're exaggerating or he's a phony. Just to set the record straight, neither is true." The Baseball Commissioner's Award was presented to Robinson in 1972.

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ROSS, DIANA

Mar. 26, 1944- Singer; actress; entertainer
Address: Diana Ross Enterprises, 6464 Sunset Blvd., Los Angeles, Calif. 90028

In the 1960's glamorous Diana Ross led the sweet-harmonizing Supremes, the most popular exponents of the black pop music known as the "Motown sound," to primacy among all female singing trios internationally, with record sales (well over 12,000,000) second only to those of the Beatles. Miss Ross has since gone on to solo success, as a nightclub, concert, and television entertainer and, most recently, motion picture actress. When she was cast as Billie Holiday in *Lady Sings the Blues* (1972), some critics doubted that the "slinky," "bouncy," "brassy" graduate of the glossily packaged Supremes could interpret with credibility the tragic life of the legendary blues singer, who grew up in prostitution and died a hopeless drug addict in 1959. But those who accused Miss Ross of "plastic soul" were confounded. The film itself was widely panned, but as "Lady Day" she not only, in the words of Judith Crist (*New York*, October 30, 1972), "captured the high pitch and girlishness of the early Holiday songs and the pure soul sound she developed," but also portrayed Miss Holiday herself "with a grace and grit." The performance brought her *Cue* magazine's Entertainer of the Year award and a Golden Globe award and stirred rumors of a possible Academy of Motion Pictures Arts and Sciences Award nomination.

Diana Ross, the second eldest of six children (three girls and three boys), was born in Detroit, Michigan on March 26, 1944 to Fred Ross, a factory worker, and Ernestine (Earle) Ross. The name Diana was a mistake on her birth certificate. Her mother named her Diane and that is the name by which she is known to family and intimate friends, although she uses Diana professionally. Miss Ross's parents, now separated, still live in Detroit.

When Diana was growing up, the Rosses lived in a third-floor walk-up apartment in the Brewster-Douglass Homes, a low-income housing project in a poor section of Detroit. "We . . . six kids . . . slept in the same room, three in a bed, with a kerosene lamp lighted to keep the chintzes [bedbugs] away," she has recalled, and she told William Wolf of *Cue* (January 13, 1973), "I suppose life was difficult, but as a child I didn't notice those things. . . . I never thought of it being a ghetto when I was there." In another interview, with Sandy Burton of *Time* (August 17, 1970), she spoke again about the apartment: "I remember when I was growing up that it was decorated nicely," with "a red velvet couch that I thought was beautiful."

Singing in the choir at the Olivet Baptist Church in Detroit was a Ross family tradition. "My grandfather was a minister," Miss Ross explained to Digby Diehl of *TV Guide* (December 7, 1968), "and his twelve children were brought

DIANA ROSS

up in the church singing, so it just seemed sort of natural." The closest she came to formal voice training was the instruction of the choir director and coaching in pop singing from a cousin.

At highly rated Cass Technical High School, where a B-plus average was a necessary qualification for matriculation, Miss Ross studied dress design, costume illustration, and cosmetology; was a member of the swimming team; and was voted the best-dressed girl in her class, a distinction that was doubly gratifying, since she made many of her own clothes. After school she worked as a bus girl in the basement cafeteria of Hudson's, a Detroit department store and harmonized on street corners and at social gatherings with two girl friends, Mary Wilson and Florence Ballard. As semi-professionals, calling themselves the Primettes, they made about fifteen dollars a week. Ironically, Miss Ross was rejected when she tried for a part in a high school musical. "You have a nice voice," the teacher in charge told her, "but it's nothing special." Diana, who believes in working hard to achieve her goals, was undaunted by the rebuff.

Meanwhile, in 1959, Berry Gordy Jr., a former automobile assembly-line worker, was launching the Motown—a contraction of "motor town"—Record Corporation, which injected new lifeblood into American pop music during the following decade, especially through Diana Ross and the Supremes. Discussing the place of Motown in the recent history of pop music, Geoffrey Cannon of the *Guardian* (May 1, 1972) wrote: "Black harmony music was first sung in church; but most of the black groups who were successful up to the 1960's in America were owned by white businessmen who turned their singing towards comedy or novelty, on the prima facie sensible notion that any sound that smacked of Gospel music would be unfamiliar and unattractive to the predominantly white national audience. It took Berry Gordy, a black man who has always put business first, to break a Gospel sound out from this ethnic barrier."

Even before she graduated from high school, Diana Ross was importuning Gordy to hire the Primettes, and to that end she even took a job in his office. As a secretarial assistant she lasted only two weeks, but in the early 1960's Gordy began using the Primettes for background singing in recordings by Mary Wells, Marvin Gaye, the Shirelles, and other early Motown stars, and soon he began grooming them for a career of their own. He renamed them the Supremes and processed them in Motown's Artists Development Department—where all of the company's potential stars are trained in grooming, charm, deportment, and so on—until they emerged as sleek, poised, and sophisticated pros.

In his *Guardian* article, Geoffrey Cannon wrote: "Gordy poured all his energy and money into what has been his most dramatic social achievement: getting universal acceptance, by means of Diana Ross, of the idea that black is beautiful. Dressed and made up extravagantly to look like a cat-goddess, Diana Ross exploited her wide-mouthed, small-nosed beauty to its limit. And she seemed on records to be none the less accessible by means of her untrained, breathy, little-girl voice, and by her singing of losing love."

The Supremes' first single, "I Want a Guy," backed by "Buttered Popcorn" (included in the Motown album *Meet the Supremes*) made no great stir in the recording industry, nor did their next eight. Not until Gordy assigned the writing team of Eddie Holland, Lamont Dozier, and Brian Holland to tailor songs for them, in 1964, did they finally cut a hit, "Where Did Our Love Go?" A writer for *Time* (August 17, 1970) recalled: "Florence and Mary sang the background, while Diana did the lead in a voice that was equal parts coyness, sexiness, nicotine, and velvet. 'Baby, baby, where did our love go?' they purred together, and that little question sent them right to the top."

"Where Did Our Love Go?" the third single in Motown history to reach the number one position in national pop records sales, sold 2,000,000 copies. In the next twelve months, the group released five more chart-topping singles: "Baby Love," "Come See About Me," "Stop in the Name of Love," "Back In My Arms Again," and "I Hear a Symphony," thus becoming the only singing group ever to have six consecutive Gold Records (million-or-more sellers) in one year. By 1965 their personal appearances in North America and Europe were worth $5,000 apiece, and their total income for the year was $250,000 for each member of the trio.

In early 1966 the Supreme's big hit was "My World Is Empty Without You." In an interview with Gerald Nachman published in the New York *Post* of March 6, 1966, Miss Ross explained that the group's sound was not "deep rock 'n' roll." She said, "It's more pleasant, more rounded and mellow. It's not shrill," and Mary Wilson added, "It has the beat but not the grinding noise." Echoing that description, Richard Goldstein wrote more than a year later in the New York *Times*

(July 23, 1967): "In an era of cellophane screamers, the men at Motown were looking for the antithesis, a soft, silky pop queen. So Diana Ross learned to put vocal swerves into the most unsupple lyrics. Her notes grew slim and elegant. Finally, her body slung like six feet of limp wrist, she stood under the velvet spotlight, a perfect summa-cum-laude Supreme."

In 1967 alone the Supremes earned seven Gold Records, including one for "The Happening." In that same year they indicated a new trend, in the direction of pop standards, in an album in which they reworked standards by Rodgers and Hart. Behind them now were a dozen best-selling albums, including *Meet the Supremes* (Motown 606), *At the Copa* (Motown 636), *Bit of Liverpool* (Motown 623), *Country Western and Pop* (Motown 625), and *More Hits* (Motown 627). In a retrospective review of the albums in the Washington *Post* (November 3, 1968), Hollie I. West wrote: "The melodies [of the Holland-Dozier-Holland songs] were simple, containing almost no linear development. But the rhythm songs like "I Hear a Symphony" . . . surged in a heavy two-beat style, attuned perfectly to the herky-jerky dances of the 1960's. . . . The team tailored the harmony comfortably to the Supremes' need—close, lush, and bright. But Holland-Dozier-Holland songs all seemed to fit into the same mold. No wonder that the Supremes felt pressed to revise their repertoire."

In line with revising their repertory, the Supremes got a new writing team, which created for them such songs as "Love Child," a hit in late 1968. They also regrouped, with Cindy Birdsong coming in to replace Florence Ballard, and changed their formal billing to "Diana Ross and the Supremes." In an article in the *Observer* (June 15, 1969), Tony Palmer described the revised group in performance: "With their neat little trouser suits, the Supremes look like three tiger-limbed ritual priestesses ooing and aahing with such immaculate togetherness that one is convinced one is seeing . . . treble." Among the other items Palmer noted in the Supreme "package" were "lacquered wigs and blasted smiles," "flaxen-waven inch-long fingernails," and "pouting super-lifted breasts." If their image was sexy, it was also clean, for the Supremes were tightly supervised in all their tours. Chaperones were part of a vast entourage attending to everything from makeup to choreography. In the entourage was a Motown orchestra, led by conductor-arranger Gil Askey.

On the eve of Diana Ross's departure from the Supremes, the group issued the successful recording "Someday We'll Be Together." At the close of a farewell performance at the Frontier Hotel in Las Vegas in January 1970 Diana Ross and the Supremes were presented with a plaque naming them the first entertainers ever elected to the Frontier Hotel Wall of Fame. When Miss Ross left, Jean Terrell replaced her as lead singer of the Supremes. Ten of the twelve number-one songs recorded by the Supremes during Miss Ross's tenure with them were included in the retrospective album *The Motown Sound.*

Embarking on her solo career, Miss Ross took her act into the best night and supper clubs, from the Empire Room in New York to the Eden Roc in Miami Beach, at a salary ranging upward from $25,000 a week. After seeing her perform at the Now Grove in Los Angeles, a critic for *Variety* (August 5, 1970) wrote: "She does both [Motown and non-Motown songs] equally well, but it is the Motown roots that give her a soaring lyrical sound and lowdown funk. But it is not just the music that makes her a star." The reviewer described her as a "total entertainer," a "wide-eyed, funny, hip and endearing street gamin with great vitality, confidence, and presence." A correspondent for *Time* (August 17, 1970) reported during the Now Grove engagement: "Diana . . . is still all static electricity."

Accompanied by Bill Cosby and her protégés, the juvenile Motown singing group the Jackson Five, among others, Miss Ross starred in her own television special, *Diana,* in April 1971. On that occasion she displayed another facet of her talent: pantomime. Her impressions of Harpo Marx, W. C. Fields, and Charlie Chaplin were highlights of the well-received program. She impressed the reviewer for *Variety* (April 21, 1971) as "something special . . . not so much as a singer—she's still warbling the same kind of rather bland soft rock ballads as ever—but as a fresh, pretty, and lively personality who can work with other performers in an easy kind of go-along way which gives a lift to both acts." By the end of 1972 Miss Ross was able to demand up to $105,000 in concerts.

When Miss Ross made her movie debut in the title role of *Lady Sings the Blues* (produced by Berry Gordy and released by Paramount in October 1972), many critics agreed with Richard Schickel of *Life* (December 1, 1971) that the film did an injustice to Billie Holiday by trying to "shoehorn one of the legendary tragedies of popular music into one of the most trivial and conventionalized of screen forms, the show-biz biography." But it was difficult to find a reviewer who did not in one way or another agree with Schickel's assessment of Miss Ross's performance: "Singing, she does a fair imitation of the Holiday style. Acting, she does even more. Billie Holiday personified the vulnerability, terror, and confusion of the performer who can't hide in a crowd or in a role. Miss Ross, in an unself-conscious, bravura performance, makes us feel all of that." William Wolf of *Cue* (October 21, 1972), after observing that "the star hauntingly evokes the musical style of the late blues singer but at the same time creates her own singing magic," asserted: "If there's any justice, Diana Ross should be the biggest movie superstar to come along since Barbra Streisand, and she possesses deeper acting ability."

Miss Ross was named Female Entertainer of the Year by the National Association for the Advancement of Colored People in 1970. In the same year she received a Grammy award as leading female vocalist and a *Billboard* award for the same distinction, and she has been similarly honored with *Cash Box* and *Record World* citations. Her efforts in behalf of President Lyndon Johnson's Youth Opportunity Program won her a citation from Vice-President Hubert H. Humphrey. Although she hesitates to become politically active, she was sympathetic to the Poor People's Campaign in 1968 and gave benefit performances with other artists to aid the movement. Coretta Scott King and the Rev. Ralph Abernathy commended her publicly for her contribution to the cause of the Southern Christian Leadership Conference.

Diana Ross is a willowy person, about five feet four inches tall and weighing in the nineties. Although she claims she hardly ever relaxes because her "mind is like a tape-recorder," she enjoys reading, chess, swimming, dancing, and tennis, in which she is sometimes coached by her friend, tennis pro Arthur Ashe. She has an extensive wardrobe, ranging from blue jeans to elegant suits, much of it designed by herself, and she drives a Rolls-Royce, a gift from Berry Gordy, who remains her manager.

Miss Ross and Robert Ellis Silberstein, a white public relations executive, were married in January 1971. With their two daughters, Rhonda Suzanne and Tracee Joy, the Silbersteins live in a sprawling, white clay brick house in Beverly Hills, California. A loyal family person, Miss Ross has provided her mother and younger siblings with a new home in Detroit.

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ROTHSCHILD, GUY (ÉDOUARD ALPHONSE PAUL), BARON DE

May 21, 1909- French banker
Address: b. Secrétariat du Baron Guy de Rothschild, 21 rue Laffitte, Paris 9ᵉ, France; h. 10 rue de Courcelles, Paris 8ᵉ, France; Château de Ferrièresen Brie (Seine-et-Marne), France

As senior member of the French branch of the House of Rothschild, Europe's predominant financial family for five generations, Baron Guy de Rothschild runs an economic empire and controls assets that, according to some estimates, total as much as a billion dollars. A dynamic and innovative businessman, he heads the Banque Rothschild, one of the most influential banks in the world, as well as the Compagnie du Nord, a gigantic holding company with far-flung mining, industrial, and financial interests. Eminently successful in achieving his goal of bringing the Rothschild empire into the modern world, Baron Guy de Rothschild displays the same uncanny business sense once possessed by his ancestors.

The son of Baron Édouard Alphonse James de Rothschild and the Baroness Germaine Alice (Halphen) de Rothschild, Baron Guy Édouard Alphonse de Rothschild was born in Paris, France on May 21, 1909. He is the great-grandson of (Jacob) James Mayer Rothschild, who began the French branch of the family, and the great-great-grandson of the founder of the House of Rothschild, Mayer Anselm Rothschild of Frankfurt-am-Main, Germany. Because of the Rothschild family's history of marriages between cousins, he has a total of four Rothschild great-grandparents.

In addition to an older brother, Alphonse Édouard Émile Lionel, who died in 1911 at the age of four, Baron Guy has two sisters: Jacqueline Rebecca Louise, who lives in Los Angeles with her husband, cellist Gregor Piatigorsky, and Bethsabée Louise Émilie Beatrix, who heads the Baron de Rothschild Foundation of New York, Paris, and Tel Aviv.

Although often advised by his mother not to flaunt his wealth, Baron Guy de Rothschild, the son of one of France's richest men, was raised with every material advantage. His early grooming emphasized the sense of tradition, family loyalty, and responsibility that is characteristic of the House of Rothschild. After receiving his secondary education at the Lycée Condorcet and the Lycée Louis-le-Grand in Paris, he went on to study in the Faculty of Law and Letters of the University of Paris (the Sorbonne), from which he received his *licence* in law, which, coming between the *baccalauréat* and the *doctorat*, is somewhat comparable to the American master's degree.

In 1936 Baron Guy entered the family firm of Messieurs Rothschild Frères, the largest private bank in France, then headed by his father, but his business career was interrupted by the outbreak of World War II in September 1939. Assigned to a mechanized cavalry unit, Baron Guy was one of his outfit's three officers (out of an original twenty-six) to survive the heavy fighting that followed the German invasion of France in 1940. Trapped with his men in the Dunkirk pocket, he was evacuated to England in May 1940. He returned to France soon after and was briefly a German prisoner of war.

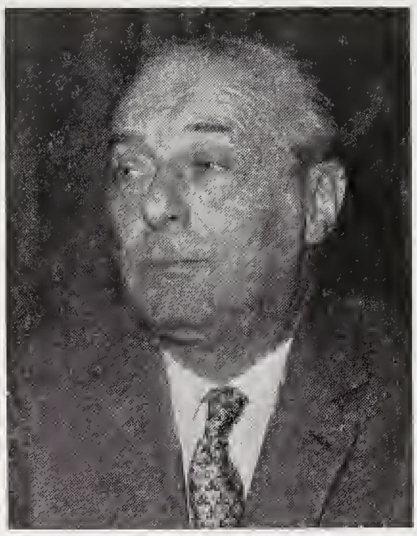
Most of Baron Guy's relatives, including his parents, had fled to safety abroad, but in the months following his release and the 1940 Franco-German armistice, he remained in occupied Paris, watching helplessly as the Germans took over Rothschild houses and other properties throughout France, forced the sale of Rothschild-owned stocks on a depressed market, and confiscated the vast Rothschild art collection. His effective control of the family business dated from that period, even though his father remained its formal head until his death. Baron Guy moved the offices of Rothschild Frères from Paris to the south of France, where it came under the jurisdiction of Marshal Pétain's puppet government in Vichy.

Although he managed to keep the firm in operation there for a while, with the aid of a small but loyal staff, Baron Guy became increasingly disillusioned by his situation in France, especially after a decree of the collaborationist Vichy government deprived him of French citizenship. Finally deciding to follow the example set by his parents and other relatives, Baron Guy left France for America, arriving in New York by plane from Lisbon on October 27, 1941.

After reassembling that part of the Rothschild assets over which he could exercise control from the United States, Baron Guy recrossed the Atlantic in 1943. When his ship was torpedoed by a German submarine, he spent several chilling hours in the water and on a life raft before being picked up by a British destroyer. Soon after his arrival in England he became a captain in the Free French Army and carried out several confidential missions for General Charles de Gaulle. After the Allied invasion of France in June, 1944, he fought on the front line for two months, and he completed his war service, for which he was decorated with the Croix de Guerre, as adjutant to the military governor of Paris.

World War II liquidated the economic power of the Austrian and German Rothschilds, leaving the French house as the family's most important branch. Now returned to civilian life, Baron Guy devoted himself to reconstructing and developing the economic empire of the French Rothschilds, hard hit by faltering management under his father during the 1920's and 1930's and by the effects of the war. When his father died in 1949, he gained formal control as *chef de famille* of the French Rothschilds, inheriting the presidency of Rothschild Frères. At the same time he became the president and director-general of the Compagnie du Nord, a powerful investment firm and holding company with 270,000 shares of French National Railways and substantial metal, mining, and chemical interests. It succeeded the Rothschild-owned Compagnie du chemin de fer du Nord in 1938, when the physical assets of France's railways were nationalized, leaving the corporate apparatus and all subsidiary and affiliated firms in the hands of the original owners.

Using those two powerful bases to rebuild the Rothschild interests, Baron Guy shrewdly, imaginatively, and aggressively modernized the firms under his control, with the assistance of his cousins Alain and Élie. In 1951, for instance, Rothschild Frères became the first bank in Paris to use an automatic data-processing system. Other innovations included the application of advanced management techniques and the construction of an up-to-date glass-and-steel headquarters building to replace the elegant but antiquated mansion in Paris' Opéra district that had been the Rothschild head office for more than 150 years. One of Baron Guy's most significant changes was his willingness to seek new kinds of investments overseas, often in cooperation with the London branch of the Rothschild family, which runs the firm of N. M. Rothschild & Sons, of which he is a partner.



BARON GUY DE ROTHSCHILD

To rejuvenate the hoary Rothschild image, in 1967 Baron Guy undertook what he described, as quoted in *Time* on May 5, 1967, as "a policy of 'opening up, democratization, and de-mythification.'" In a major reorganization of the family holdings, Rothschild Frères, a private investment bank since its foundation in 1817, became the Banque Rothschild S.A., an incorporated commercial bank with branches in several French and Italian cities to service relatively small depositors. That transformation not only brought important tax advantages for the French Rothschilds, who became principal shareholders rather than personal owners, but also offered better opportunities for expansion and development. Under the new arrangement, Banque Rothschild, with Baron Guy as its president and board chairman, was grouped with the other Rothschild interests under the aegis of an expanded Compagnie du Nord, which had been merged with Compagnie du Paris-Orléans, another major investment company descended from a nationalized Rothschild-owned railroad. The full extent of the economic empire comprising the holdings of Compagnie du Nord has never been revealed. As Sanche de Gramont observed in the New York *Times Magazine* (June 25, 1967), "It would take Ariadne's thread to find a way through the labyrinth of interlocking directorates and multiple-stage holding companies. One wonders whether the Rothschilds themselves know exactly what they control."

According to H. Erich Heinemann, writing in the New York *Times* (September 21, 1967), estimates of the total wealth of the Rothschild family have ranged as high as a billion dollars, but he warns that "no one has any ideas as to the actual figures." In 1967, before the reorganization, Rothschild Frères, wholly owned by the French family and with reported assets of about $100 million, was the eleventh largest investment bank and the largest private bank in France; in 1972 its deposits amounted to a little over $200 million. Compagnie du Nord, in 1967, was estimated as having a break-up value of $100 million, but it exercised control over a vastly greater amount of capital through its shares in a wide range of companies.

Such control is likewise true of the Société minière metallurgique de Peñarroya, an international mining company founded by the Rothschilds in 1881. Baron Guy has been its president and director-general since 1964. The world's largest producer of lead, the seventh-largest producer of zinc, and a leading producer of copper and other metals, Peñarroya is active in many parts of the world. Because of ageing management and antiquated techniques, it was running at a deficit until Baron Guy personally took over, closing down unprofitable mines, purchasing new equipment, diversifying into the manufacture of aluminum, and integrating the firm's scattered operations. Other firms headed by him include the Société anonyme de gérance et d'armement, an $80,000,000 a year holding company, and the Société le nickel, a mining company operating in sixteen countries, which produces lead, zinc, silver, cadmium, antimony, uranium, iron, copper, and coal in addition to nickel, of which it is the world's second-largest producer. Baron Guy also controls or holds interest in companies involved in oil refining, real estate, publishing, automobile equipment, hotels, resorts, construction, and, of course, the famous Château Lafitte-Rothschild vineyards and wineries. He heads two powerful investment companies, Five Arrows Securities Co., Ltd., of Toronto, which he founded in 1956, and New Court Securities Corporation, of New York City, which he founded in 1967.

On December 30, 1937 Baron Guy de Rothschild married Alix Schey de Koromla of Hungary. By that marriage, which was dissolved in 1956, he has one son David René James, who is now an executive of one of the Rothschild mining companies. He also has one adopted daughter, Lili Krahmer (Mrs. Maurice Rheimes). On February 15, 1957 Baron Guy married Marie-Hélène de Zuylen de Nyevelt van de Haar, the former wife of Count François de Nicolay and the daughter of a Dutch baron. They have one son, Édouard Étienne Alphonse. Because the Baroness is a Roman Catholic whose first marriage was annulled by a papal dispensation and Baron Guy de Rothschild is a Jew, a minor sensation arose, in the aftermath of which Baron Guy was obliged to resign as titular president of the French Jewish community. He is still chairman of the Fond social juif unifié (the French counterpart of the United Jewish Appeal), and he remains an important spokesman for French Jewry.

Baron Guy de Rothschild and his present wife maintain two magnificent establishments: an eighteenth-century mansion in Paris and the château of Ferrières, which was built in 1857 by the British architect Sir Joseph Paxton on a site about twenty miles northeast of Paris. On its 9,000 acres of prime suburban land lives a full-time staff of about 1,000 farm and service workers. The château houses many artistic treasures in its neoclassic interior, notwithstanding its solid silver faucets in the bathrooms.

Lean, athletic, silvery-haired, and blue-eyed, Baron Guy de Rothschild is a former polo player who now limits his active sports to skiing, golfing, and racing horses. He owns one of the finest stud farms in France, and his horses, wearing the blue and yellow Rothschild colors, often compete in Europe's major racing meets. In his best-selling *The Rothschilds: A Family Portrait* (Atheneum, 1962) Frederic Morton described Baron Guy as "slim, swift in movement, marked by the handsome bold-nosed profile frequent among the descendants of James [Rothschild] . . . also boyish, urbane, inscrutable, impeccable, baronial, and sloe-eyed all at once . . . a bit cool." He speaks perfect English with a clipped, British accent and, unlike most leading businessmen, writes his own speeches. When in the United States, he insists on being addressed as "mister" rather than "Baron," and although he is a renowned gastronome who maintains some of the finest kitchens in France, he enjoys lunching in American drugstores.

Since 1948 Baron Guy de Rothschild has been a member of the Ordre du mérite agricole and since 1959 an officer of the Legion of Honor. In 1963 he became a chevalier of the Ordre du mérite national Mauritanien. He belongs to the Nouveau Club, the Cercle interallié, the Société d'encouragement, and the Association France-États-Unis, among other groups, but although he is one of France's leading racehorse owners and breeders, he has been denied membership in the exclusive Jockey Club because he is a Jew. With typical Rothschild flexibility, he is preparing for the advent of a European stock exchange and a Euro Currency, two developments that he predicts will come to pass within the foreseeable future. He is also committing himself and his bank to the eventual building, in conjunction with other companies, of a vehicular tunnel under the English Channel.

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RYLE, SIR MARTIN (rīl)

Sept. 27, 1918- Radio astronomer; university professor
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Sir Martin Ryle, the first holder of a chair in radio astronomy at Cambridge University and the director of the Mullard Radio Astronomy Observatory there, is the developer of the aperture synthesis technique, which combines sensitive radio telescopes with sophisticated computers. That technique makes possible the surveying and "photographing" of cosmic regions beyond the range of the most powerful optical telescopes. Using it, Professor Ryle has measured the angular sizes of stars and galaxies, determined the location and characteristics of thousands of radio stars, analyzed the mysterious pulsars, and explained the origin of radio scintillation. His observations of the far reaches of the universe have strengthened his belief that the universe began in a single cataclysmic explosion and will come to an end.

The son of the late John A. Ryle and Miriam (Scully) Ryle, Martin Ryle was born on September 27, 1918. His father, a physician, was the first professor of social medicine at Oxford University and director of Oxford's Institute of Social Medicine. His uncle is the philosopher Gilbert Ryle. Educated at Bradfield College and Christ Church, Oxford, he read physics and took a first class in the School of Natural Sciences.

During World War II Martin Ryle worked with the Telecommunications Research Establishment, which pioneered the military application of radar. After the war, on an Imperial Chemical Industries Fellowship, he joined the staff of the Cavendish Laboratory at Cambridge University. There, with the guidance and encouragement of Professor John A. Ratcliffe, he began investigating the peaceful uses of radar and radar-detection equipment, making exploratory studies of the ionosphere, sun, stars, and galaxies. Adapting wartime techniques, he developed an interferometric telescope to measure the angular size of stars. The instrument, designed to reach 6 billion light years into space, tripled the range of Mt. Palomar Observatory's 200-inch reflecting optical telescope.

In 1948, Ryle, with the assistance of his research group, made the first measurements of "radio stars." During the next few years, the locations of thousands of radio signal sources were accurately determined with interferometric telescopes and, in many instances, the sources were identified with visual objects. The discovery of an extremely strong radio source, Cygnus A, in the constellation Cygnus, 500 million light years away, convinced him that it was possible to analyze cosmological theories scientifically as well as philosophically. While conducting his research, he was a university lecturer in physics at Cambridge, from 1948, and a fellow of Trinity College, from 1949. He was promoted to reader in physics in 1957 and to professor in radio astronomy in 1959.

As director of the Mullard Radio Astronomy Observatory, a post he assumed in 1958, Ryle was in charge of tracking the first Russian Sputnik. Using a radio telescope constructed in 1953 and equipped with four aerials, Ryle and his team of scientists measured the orbit of Sputnik I, launched by the Soviet Union on October 4, 1957. Contrary to official Soviet news releases which set Sputnik's orbit at a height of more than 500 miles, Ryle calculated that the satellite's elliptical orbit ranged between 250 and 400 miles. Several days later, at a press meeting called by the Royal Astronomical Society, an embarrassed Ryle announced that his calculations were incorrect: "Among so many sets of figures, one set—allowing for the curvature of the earth—was overlooked. We really should have known better."

SIR MARTIN RYLE

When Great Britain entered the space race in the early 1960's, Ryle was awarded a subsidy for the development of rocket components and a satellite by the British National Committee of Space Research and a research grant for the design and construction of a radio telescope by the Ministry of Science. Recognizing—as he had for years—the need for a telescope larger than the 250-foot dish aerial at the Jodrell Bank Experimental Station, he commissioned H. C. Hubbard, designer of the Jodrell telescope, to build a triple-reflector radio telescope equivalent to a one-mile dish aerial. Consisting of three sixty-foot parabolic reflectors—two fixed, the third mounted on a 2,500-foot stretch of railway track—the completed £600,000 scope was 100 times more powerful than earlier radio telescopes. Ryle's newly developed technique of aperture synthesis increased the telescope's sensitivity by computer simulation. EDSAC, the Cambridge computer, recorded on punched paper tape the emissions detected by the three steerable discs and translated the data into an accurate map of the cosmos. The powerful telescope picked up stellar sources twenty-five times weaker than anything previously received. At a press conference announcing the discovery of the radio sources, Ryle told reporters that the new device made it possible for astronomers to "see backwards" in time, to view events which occurred more than seven billion years ago, "when the earth's crust was still molten."

An even more powerful radio telescope was authorized for Ryle's Cambridge group by the Science Research Council in 1969. Completed in 1972, the £2,100,000 instrument, consisting of eight dishes, each forty-two feet in diameter, spaced out along three miles of the Old Cambridge to Bedford railway line at Lord's Bridge near the Mullard Observatory, is equivalent to a 3.1 mile dish aerial. The telescope, teamed with highly sophisticated computers, translates radio signals from distant galaxies into visual images, "photographs" almost as detailed as those taken through powerful optical instruments.

With the assistance of the aperture synthesis telescopes, Ryle and his colleague Anthony Hewish detected an unusual, small object sending powerful radio signals with an eerie regularity, one every 1,337 seconds. Theorizing that the signal source might be a navigational beacon used by extraterrestrial beings, the Mullard Observatory team remained silent for seven months while they painstakingly investigated the mysterious pulsars, called LGM's (little green men) by the puzzled scientists. "Our first thought," Ryle told a reporter for *Time* magazine (March 15, 1968), "was that this was another intelligence trying to contact us." The discovery of three additional sources and the absence of any signs of planetary motion convinced Ryle that the signals were natural phenomena. Other prominent astronomers, among them Maarten Schmidt, the discoverer of quasars, refused to discount completely the "intelligent-civilization" theory pending a more thorough investigation of the pulsars. Tentative conclusions, published in March 1968 in the British science journal *Nature* by Ryle and his associate Judy A. Bailey, identified the sources as white dwarf stars or previously undetected neutron stars, both in the final evolutionary stages of collapse.

On February 10, 1961, Ryle and a team of five young Cambridge astronomers reported to the Royal Astronomical Society that their nine-year study of radio stars provided evidence which contradicted the steady-state theory of the universe. The steady-state cosmology, supported by such eminent scientists as Hermann Bondi, Thomas Gold, and Fred Hoyle, describes the universe as a self-operating system in continuous development, having no beginning and no end. As the universe expands, new galaxies appear at such a rate that their average density in space remains unchanged.

Ryle's group of physicists and mathematicians, using highly sensitive radio telescopes to count the number of radio sources, came to the conclusion that the observable universe is organized into three zones. At five billion light years, radio galaxies and quasars are clustered closely together. In the second zone, which extends for billions of light years, the number of radio sources markedly decreases. Finally, in the distant reaches of the cosmos, there is nothing. His statistical analysis of radio sources, indicated, Ryle said, that the universe is not infinite, as the steady-state theorists believed, but finite, and that the universe was once much hotter than it is now, in accordance with the "big-bang" theory.

The big-bang theory, first hypothesized by the Belgian cleric-astronomer Abbé Georges Lemaitre in 1927, holds that the universe began as a hot, very dense star. About 10 billion years ago, this mammoth primal object exploded, scattering cosmic matter in all directions. The material condensed into stars and galaxies—which are still moving away from the center of the explosion at fantastic speeds—to form an expanding but ultimately finite universe. Ryle contended that the tightly packed galaxies of the first zone of the universe, closer in time to the original bang, had not yet had time to spread out thinly. If the galaxies were at one time more densely concentrated, he concluded, the universe could not be in a steady-state condition.

Backers of the steady-state universe theory questioned Ryle's assumption that the strength of a radio signal is indicative of the distance of its source. Professor Hoyle suggested that the faintness of a signal might be a sign, not of tremendous distance, but merely of the weakness of the source itself. He and his student, J. V. Narlikar, in a paper published early in 1962, developed a more complex explanation of the steady-state theory to account for Ryle's data. The two scientists proposed a universe made up of galaxy groupings at different stages of evolution and not necessarily evenly distributed through space. In an interview with Robert C. Cowen of the *Christian Science Monitor* (November 8, 1962), Ryle commented on Hoyle's revised theory: "In its original form, the steady-state theory doesn't fit the facts. Many of the other theories do better, although the evidence doesn't prove any of them. . . . Yet whether the theory is right or wrong, it has produced much that is of enormous scientific value. It has forced astrophysicists to get information about the development of stars and galaxies that must be taken into account by any theory that displaces it."

On several occasions, Sir Martin Ryle united with other leading British astronomers in opposition to planned experiments which could have upset the earth's environment. When the United States National Academy of Sciences, in conjunction with the United States Air Force, launched Project West Ford in the early 1960's, Ryle vigorously protested that the orbital ring of radio-reflecting copper needles would hinder worldwide radio communications and, particularly, radio astronomy. Ryle and Sir Bernard Lovell, head of Britain's Jodrell Bank Experimental Station, questioned whether a permanent communications system of this type could be established without irreparable harm to space research. "If the Americans cannot guarantee the lifetime of this stuff," Ryle complained to a reporter for the New York *Times* (October 22, 1961), "they should not launch it."

The following year, Ryle led the attack against the United States government's proposed detonation of three "rainbow" nuclear bombs 500 miles over the Pacific Ocean. Deploring the possible destruction of the Van Allen radiation belts surrounding the earth, Ryle, in a government white paper prepared for Minister of Science Viscount Hailsham, urged that future nuclear tests and other experiments in space by any country be openly discussed in advance with scientists whose research might be affected. His intention, he explained in the interview with Robert Cowen, was not to prevent weapons testing or military research, but to create a climate of international responsibility.

On June 27, 1972, Queen Elizabeth II named Ryle Astronomer Royal. The title, which carries no stipend, had been traditionally awarded to the director of the Royal Greenwich Observatory, and the unprecedented appointment was protested by the Institution of Professional Civil Servants, which represents astronomers in government service. A Downing Street spokesman, responding to press and public criticism, called the appointment "an accolade to a great astronomer."

Lady Ryle, the former Ella Rowena Palmer, was a nurse and physiotherapist prior to her marriage to Sir Martin in 1947. The Ryles have two daughters and a son. For recreation, Ryle sails catamarans and trimarans of his own design. In addition to knighthood (conferred on him in 1966), his honors include the Hughes Medal of the Royal Society (of which he is a fellow), the Gold Medal of the Royal Astronomical Society, the Faraday Medal of the Institution of Electrical Engineers, the Van der Pol Gold Medal of the International Scientific Radio Union, the Henry Draper Medal of the American National Academy of Sciences, and various honorary doctorates and memberships in foreign academies of science. He has been nominated repeatedly for the Nobel Prize in physics, which has never been awarded to an astronomer.

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SAFIRE, WILLIAM (L.) (sa'fīr)

Dec. 17, 1929- Newspaper columnist
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In William Safire, the New York *Times* obtained its resident conservative columnist, as a counterweight for its three liberal domestic affairs columnists, Tom Wicker, James Reston, and Anthony Lewis. A native New Yorker, Safire was a columnist's legman at nineteen, president of his own public relations firm at thirty-one, and finally, speechwriter and "rhetorican-in-chief" for President Richard M. Nixon. His appointment provoked sarcastic comments from those press critics who expected the former special assistant to the President to continue promoting the Nixon administration's version of events. "I have a point of view like the President's," Safire said in an interview with a correspondent for *Newsweek* magazine (February 12, 1973), "but I'll call it the way I see it." His twice-weekly column, titled "Essay," a heading "which sounds innocuous enough but flies in under everybody's radar," is also available to the 362 domestic and foreign subscribers of the New York Times News Service.

WILLIAM SAFIRE

William L. Safire was born in New York City on December 17, 1929, the son of Oliver C. and Ida (Panish) Safire. After graduating from high school, Safire enrolled at Syracuse University. He left college after his sophomore year in 1949 because he could not afford to continue. On the advice of his older brother Len, a copyboy for columnist Tex McCrary, Safire applied for a job on McCrary's staff. Hired as a researcher and writer for McCrary's daily New York *Herald Tribune* column "New York Close-up," Safire interviewed celebrities and local civic and social leaders. "In those days," wrote Joseph Albright in his *Newsday* profile of Safire (November 2, 1970), "McCrary was a magnet for bright kids, but of all of them he considered Safire his *wunderkind*."

After a stint as a roving correspondent in Europe and the Middle East for WNBC radio and WNBT-TV, Safire was inducted into the United States Army in 1952. Assigned to public relations work, he scored a major promotional coup when he coaxed NBC to televise nationally a Fourth of July ceremony awarding military decorations. For additional patriotic razzle-dazzle, Safire staged the ceremony at the foot of the Statue of Liberty with a United States Navy aircraft carrier cruising in the distance.

Returning to NBC in 1954, Safire, heading a thirty-man staff, produced the *Tex and Jinx* radio and television shows, featuring Tex McCrary and his wife Jinx Falkenburg. Named a vice-president of the Tex McCrary, Inc. public relations firm in 1955, he represented, among others, the Roosevelt Field shopping center, Republic Aviation, Lionel Trains, and the Franklin National Bank. As the account executive for the "Levittown" housing developments in New Jersey and Pennsylvania, Safire persuaded the National Association for the Advancement of Colored People to drop a proposed lawsuit against the projects, by promising open housing.

A few years later Safire represented All-State Properties at the American National Exhibition in Moscow, which was officially opened by Vice-President Richard M. Nixon on July 24, 1959. As the press agent for that company's "typical American house" display, Safire hoped to turn Nixon's presence to his client's advantage. By skillfully manipulating the spectators and newsmen trailing after Nixon and Soviet Premier Nikita S. Khrushchev as they toured the exhibit, he trapped the two leaders in the kitchen showroom, prompting the now famous "kitchen debate" on the relative merits of capitalism versus Communism. An Associated Press photographer, blocked by the crowd, tossed his camera to Safire who snapped a widely reproduced picture of the historic encounter. "I tried to compose that picture with three elements: Nixon, Khrushchev and the washing machine," Safire wrote in his description of the incident for a New York *Times* magazine piece published July 2, 1972. His photograph of "a no-nonsense Nixon putting the Soviet leader in his place" was heavily used to promote Nixon's tough "cold warrior" image during the Presidential campaign in 1960.

Safire resigned from the McCrary organization in 1960 to establish Safire Public Relations, Inc., which opened for business on January 21, 1961. For his wide variety of accounts, ranging from an ice cream manufacturer to a laxative company, Safire devised promotional strategy with a showman's flair. To publicize one client's sewing machines, he arranged a high school sewing contest at the Cheetah, a popular New York City discotheque of that era, and he used an all-girl racing team to advertise a motor oil. He sold the company for a reported $335,000 in cash when he joined the White House staff in 1968.

Fascinated by the public relations aspects of political campaigns ever since he supervised the technical arrangements for Tex McCrary's massive Eisenhower-for-President rally in Madison Square Garden in February 1952, Safire served as chief of special projects for the Nixon-Lodge campaign in 1960. He wrote and edited promotional materials for Republican volunteers and for Nixon administrative assistant Robert Finch. In 1961 he directed advertising for the New York Republican City Committee and acted as communications manager for Louis Lefkowitz's unsuccessful mayoral drive. Subsequently he served as deputy campaign manager for New York Senator Jacob Javits in 1962; supervised public relations for New York Governor Nelson Rockefeller's Presidential bid in 1964; contributed political slogans to the reelection of Hempstead, New York Supervisor Ralph Caso in 1965; and worked as a volunteer for the election of New York City Mayor John V. Lindsay in 1965 and the reelection of Governor Rockefeller in 1966.

Safire has often contributed to such disparate periodicals as the *Harvard Business Review, Cosmopolitan, Esquire, Playboy,* and the *Public Relations Journal.* In his first book, *The Relations Explosion* (Macmillan, 1963), he argued that an emerging public relations concept would "fuse together all the relations services to deal cohesively with all the publics that any business has to serve." Drawing upon his campaign experiences, Safire compiled a manual of political strategy for local, state, and national candidates. Written in collaboration with Marshall Loeb, *Plunging Into Politics* (McKay, 1964) offers them advice on organizing, staffing, and financing political campaigns, along with methods for bucking "the machine." *The New Language of Politics,* originally published by Random House in 1968 and reissued in a revised and enlarged paperback edition by Collier Books in 1972, is Safire's most ambitious book. Containing approximately 1,200 carefully researched entries ranging from "bombing pause" to "yes, but," *The New Language of Politics* has been described by Safire as a "dictionary of the words and phrases that have misled millions, blackened reputations, held out false hopes, oversimplified ideas to appeal to the lowest common denominator, shouted down inquiry, and replaced searching debate with stereotypes that trigger approval or hatred." It received generally favorable reviews. Safire contributed the text to *Eye on Nixon* (Hawthorne Books, 1972), a photographic study of the President that was compiled by his daughter, Julie Nixon Eisenhower.

Convinced that Nixon was the best possible Republican candidate for the 1968 Presidential race, Safire contacted Nixon at his New York law office in November 1965 and volunteered his services as an unpaid speechwriter. Nixon then assigned Safire to help Patrick J. Buchanan with Nixon's syndicated newspaper column. To illustrate his virtuosity, Safire turned his hand to an "all-purpose political speech" that was published in the New York *Times Magazine* on June 9, 1968, in which he maintained that his cliché-ridden address (with etymological footnotes) could, with only minor alterations, be employed by any candidate running in the 1968 campaign. As a standard position speech, Safire suggested the following equivocation: "Though I am a regular and against insurgents, I am for reform; while I would like to see a new face at the top of the ticket, I will not turn my back on an old pro willing to press the flesh and lay on hands. . . ." For a noncommittal foreign policy statement, Safire advised: "I believe in containment and the domino theory, though I feel it is time to make an agonizing reappraisal of brinkmanship and entangling alliances. . . . I don't want to see another Munich but we must guard against another Sarajevo."

For the 1968 Presidential campaign, Safire composed Nixon's "new alignment" speech in which the candidate affirmed his belief that "the Republicans, the new liberals, the new South, [and] the black militants are talking the same language" and a number of speeches on labor, youth, the economy, and the "American spirit." He also contributed the form though not the substance of Nixon's emotive peroration at the Republican National Convention in Miami Beach. After Nixon's election on November 5, 1968, the President-elect, in a victory speech written by Safire, outlined the major objectives of his administration and sounded his determination "to bring the American people together."

In February 1969 Safire moved into a White House office as special assistant to the President.

Working under former *Time* executive editor James Keogh, the speechwriting team of Raymond K. Price Jr., William F. Gavin, Buchanan, and Safire wrote formal speeches, drafted Presidential messages to Congress, and prepared material, including "off the cuff" remarks, for Nixon's press conferences. Considered by some observers to be one of the more heavyweight speechwriters, Safire was responsible for the President's major statements on the economy and the Vietnam war. For a Presidential appearance before the National Association of Manufacturers in New York City on December 4, 1970, Safire wrote a speech in which Nixon pledged to expand the economy "to its full potential for growth" and assured his audience that his economic "game plan" against inflation was succeeding. Collaborating with Price, Safire composed the text of a nationally televised address announcing Nixon's eight-point peace plan for Vietnam, which was the President's public response to the ten-point plan advanced by the National Liberation Front on May 8, 1969. In that speech, delivered on May 14, Nixon outlined specific measures for a Vietnam settlement and appealed for public support. The following year Safire wrote a foreign policy statement, televised on October 7, 1970, in which Nixon proposed a new five-point peace plan, including stipulations for an immediate cease-fire and expanded Paris peace negotiations.

At the same time Safire distributed to White House staff members and to a few selected reporters a carefully composed, well-reasoned rationale of administration programs. Written under the pseudonym "Publius," the "New Federalist Paper # 1" tried to reconcile traditional Republicanism with Nixonian reforms. When challenged by Nixon aide Tom Charles Huston in a rebuttal signed "Cato," Safire revised his paper for a speech by Secretary of Labor George P. Shultz, a major administration spokesman. Addressing the University of Chicago Graduate School of Business on March 19, 1970, Shultz explained the administration's blend of liberalism with states' rights: "The New Federalism calls upon us to act as one nation in setting the standards of fairness, and then to act as a congeries of communities in carrying out those standards."

According to William H. Honan in his New York *Times Magazine* article profiling the Nixon speechwriting team (January 19, 1969), Safire was "the word factory's resident pro for zingers and snappers." On loan to former Vice-President Spiro T. Agnew for the 1970 off-year elections, Safire is credited with many of the catch phrases of the Nixon administration, including the now classic "Agnewisms" that set the tone for that campaign: "the nattering nabobs of negativism" and "the hopeless, hysterical hypochondriacs of history." Yet Safire made some conservatives uneasy, and the right-wing periodical *Human Events* eyed him as a "growing liberal thorn" in the White House. Liberals, on the other hand, regarded Safire, as a "hired gun" without political convictions. Writing in *New York* magazine (January 11, 1971), Peter Maas explained that Safire "prefers to label himself a 'centrist'. . . . But the suspicion persists that *Human Events* may be right; if not exactly a thorn, Safire . . . is about as far left as the White House staff goes. It is not a comforting thought to the nation's liberal community."

During the 1972 campaign Safire emerged from the speechwriter's traditional obscurity to write a series of signed articles for a debate in the Washington *Post* with Frank Mankiewicz, national coordinator for Senator George S. McGovern's campaign. Impressed by Safire's style and political expertise, both the *Post* and the New York *Times* offered him a permanent position on their staffs. Safire accepted the *Times* bid with its reported $50,000 salary. On January 31, 1973 the New York *Times* publisher announced the appointment, commending Safire's "new and different point of view." It was the prospect of that new viewpoint that fascinated most observers. *Newsweek* saluted Safire as "the *Times*'s Right Hand," while Thomas Collins of *Newsday* quipped that the appointment was "a little like letting a hawk loose among the doves."

Scheduled to appear on Mondays and Thursdays, Safire's column began to appear on April 16, 1973 as a conservative counterpoint to Anthony Lewis' liberal column, which appears on the same day. "We are paired like a couple of Senators whose votes are fated to cancel each other out," Safire remarked in one of his early columns. Almost immediately he devoted his energies to defending the President's role in the Watergate crisis. "Political space-rates should be charged for such apologies," groused James A. Wechsler in his New York *Post* column (April 20, 1973), while the Washington *Post's* Nicholas von Hoffman (August 6, 1973) suggested that "the *Times* could have saved themselves about fifty grand a year if they just sent an office boy over to the White House to pick up the press releases."

Other critics have objected to Safire's "vulgarity of content and of style." In an article for the *Village Voice* (August 2, 1973) Nat Hentoff chastised the New York *Times* for giving "column space to flacks" whose "vulgar press agentry . . . regularly cheapens the Op Ed page," and in the journalism review *More* (June 1973) Ethel Strainchamps deplored Safire's reliance on such puns as "source for the goose" and "the charade of phase the nation." Such critics notwithstanding, Safire has not always refrained from rebuking his former employer. When he learned, for example, that his telephone had been tapped while he was a White House employee, Safire responded with "restrained fury," saying that he had not cast his lot "with him through the long, arid comeback years of 1965 through 1968 to have him—or some lizard-lidded paranoid acting in his name without his approval"—eavesdropping on his conversations.

William Safire is a tall, bespectacled man, who has been described by William H. Honan as "slouchy and deceptively dour-looking." He chain-smokes holder-filtered cigarettes. On December 16, 1962 he married Helene Belmar Julius, a British model and pianist. They have two children, Mark Lindsey and Anabel Victoria. The Safires live in a twenty-room house, furnished with Regency antiques, in the fashionable Kenwood section of Chevy Chase, Maryland. Safire is a member of the Newcomen Society, the American Public Relations Society, and the Overseas Press Club. He has served as a trustee of Brotherhood-in-Action and of the Boys' Athletic League of New York.

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SANDERS, HARLAND

Sept. 9, 1890- Businessman
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"My mug is my trademark," says Kentucky Colonel Harland Sanders, the creator, ex-owner, and living symbol of the Kentucky Fried Chicken Corporation. Smiling down from signs at 4,000 take-out stores, the Colonel's face presides like a guardian angel over the company he founded when he was already past retirement age. Begun in 1956 as an amateurish franchise venture, Kentucky Fried Chicken grew until it was too large for the Colonel, who sold it for $2,000,000 in 1964 to John Y. Brown Jr. Since then, in less than ten years, Kentucky Fried Chicken has made millionaires of more than 100 people associated with it. Although its amazing growth has been due partly to Brown's brilliant management, much of the credit must go to Harland Sanders. His Southern Gentleman image, his flinty personality, his endless travel on behalf of the company, and, above all, his quixotic insistence that the giant firm serve high-quality food prepared according to his secret recipes, have kept Kentucky Fried Chicken ahead of its many imitators. Sanders claims his chickens are "finger-lickin' good," and the customers who buy hundreds of millions of them every year seem to agree.

Harland Sanders' identification with Kentucky is not his birthright; he was born on a farm near Henryville, Indiana on September 9, 1890. As the oldest of three children, he inherited family responsibility at the age of six, when his father died and his mother was obliged to take a job peeling tomatoes by day and sewing by night. Sometimes left alone for days at a time, the children learned to forage for food, and Harland began the culinary education that was to prove so important later. According to a profile of Colonel Sanders by William Whitworth in the *New Yorker* (February 14, 1970), Harland at the age of seven "was excelling in bread and vegetables and coming along nicely in meat."

Mrs. Sanders ruled her family according to the strict precepts of fundamentalism. "Mom didn't spare the rod if we disobeyed her," Harland Sanders told William Whitworth. "Whatever Mom said *went*. She had a philosophy of life and morals that if you followed them you'd never go too far wrong. . . . Lord, on Sunday we wasn't even allowed to *whistle*." The Colonel retains the values he learned from his mother—self-reliance, love of work, political conservatism, suspicion of welfare, and dislike of vice—and ascribes his success to them.

When Harland Sanders was twelve his mother married again, and since her new husband was not fond of his stepchildren the youngsters were sent away. Harland found work as a farmhand near Greenwood, Indiana, where he was paid about $15 a month, plus room and board. It was in Greenwood that his formal education ended, at the beginning of the seventh grade. He stayed in farm work until he was fifteen, and then embarked on a twenty-five year career of varied and usually poorly paid jobs.

Buggy painter, streetcar conductor, plowman, ferryboat operator, insurance salesman—Sanders tried all those jobs, and several others. He spent a year as a soldier with the United States Army in Cuba; for some time he held a post with the evocative title of "ashdoodler" on various railroads. While a railroad man he took a correspondence course in law that eventually earned him a Doctor of Law degree from Southern University and enabled him to practise in the Justice of the Peace courts in Little Rock, Arkansas.

During all that time Sanders entertained no thoughts of turning his culinary talents to profit. The idea first occurred to him in 1929, when he opened a filling station in Corbin, Kentucky. Sanders not only cooked for his family in the back room of the station but also began to feed the occasional hungry traveler on the side. His specialties were the Southern-style dishes he had learned from his mother—pan-fried chicken, country ham, fresh vegetables, and home-made biscuits. Slowly the delectable food at the Sanders place gained a reputation, and finally the demand for his cooking became so great that he closed the gas station and opened a restaurant called Sanders' Café. Encouraged in the late 1930's by an endorsement from the influential Duncan Hines in his *Adventures in Good Eating*, he enlarged the café until it seated 142, but retained the homelike atmosphere and no-menu style. As he recalled for Jodi Lawrence of the Washington *Post Potomac* magazine (November 9, 1969), he also "hightailed it up to Cornell University and took an eight-week course in Restaurant and Hotel Management, learnin' all about table d'hote and things like how many potatoes to cook."

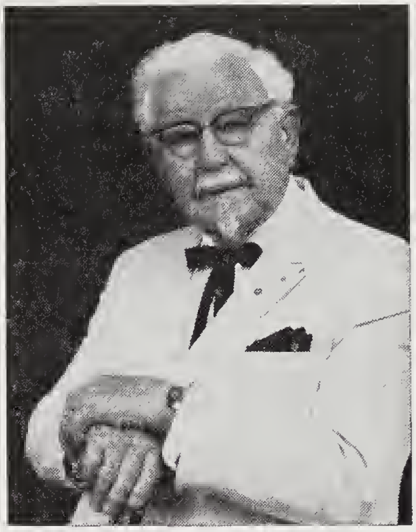
Fried chicken, of course, was a Sanders staple, but frying the chicken presented a problem. Pan-frying was slow, and deep fat frying was unsuitable, producing chicken that did not meet the Colonel's exacting standards. But in 1939, with the aid of a new invention called the pressure cooker, Sanders discovered the ideal method. In just eight or nine minutes, the pressure cooker delivered a chicken with all the flavor and moisture retained, and with a perfect finish, not oily or crusty. During those years, Sanders also experimented with seasonings, perfecting a blend of eleven common herbs and spices that is used to make all Kentucky Fried Chickens today.

By 1953 Sanders' Café was valued at $165,000, and a comfortable retirement seemed in store for the Colonel, but three years later he was forced to sell his restaurant at auction for $75,000, barely enough to clear his debts. A nearby junction had been moved, and a new interstate highway was scheduled to bypass the Café. With his clientele gone, the Colonel was faced with the prospect of trying to live on his savings and his Social Security. But he remembered that in 1952 he had sold his chicken recipe to a Utah restaurateur, who had done very well with it. Impressed by that success, a few other owners had agreed to pay Sanders four cents for every chicken they cooked with his process. Perhaps other restaurants, he speculated, might be interested in such an arrangement.

Thus, at the age of sixty-six, Colonel Harland Sanders set out in a 1946 Ford, taking along his pressure cooker and his blend of seasonings, to establish a franchise business. His approach was to drive to restaurants and offer to cook his chicken for the manager and employees. If they liked it he would spend a few days there cooking chicken for the customers; if *they* liked it he would make an informal agreement with the owners, on the same basis as his early contracts: four cents (later raised to five) for every chicken cooked Sanders-style. During that hard and hustling time the Colonel adopted his now famous attire: the white suit, white shirt, white moustache and goatee, black string tie, black shoes, and cane that conjure up the image of gracious living in the old South.

In the first two years of travel Sanders collected a grand total of five franchises, because, as he has explained: "When you tell a restaurant man his chicken isn't as good as it ought to be, it usually insults him." But as before with his gas station, good cooking eventually triumphed. By 1960 there were more than 200 outlets in the United States and Canada and the Colonel had stopped traveling, allowing the franchise inquiries to come to him. He did his own bookkeeping, and his wife Claudia mixed and mailed the blend of spices, the formula for which is not revealed to the franchisee.

In the early 1960's the company grew at a healthy rate. By late 1963 there were more than 600 outlets, placing Sanders well ahead of his competition and bringing him $300,000 a year in profits before taxes. Seventeen employees worked in the office building that he had constructed behind his house. He turned down several offers to buy the company, although it had more than its quota of problems. "The popularity of Kentucky Fried Chicken was beginning to run right over me and mash me flat," he remarked later to a writer for *Newsweek* (July 25, 1966).



HARLAND SANDERS

For that reason, Sanders finally accepted an offer. It came from John Y. Brown Jr., a bright young businessman who perceived that Kentucky Fried Chicken had tremendous growth potential if modern sales and management techniques were applied to it, and Jack Massey, a Nashville millionaire who put up the money. The fretful Sanders at first turned them down, worrying that they would spoil his chicken, but they assured him that they would protect his recipe and the high quality of Kentucky Fried Chicken. They also urged Sanders' friends and relatives to advise him to sell. The crusty old man's resistance crumbled, and he finally signed a contract on January 6, 1964, under the terms of which he received $2,000,000 in addition to a lifetime salary of $40,000 a year (since increased to $75,000) for advisory and publicity work. Until his resignation in 1970, Colonel Sanders remained on the board of directors. He retained ownership of Kentucky Fried Chicken in Canada, while Brown and Massey owned franchise rights in the rest of the world, except for England, Florida, Utah, and Montana, which had previously been allocated by the Colonel.

Immediately after the sale Brown began to transform the healthy growth rate of the company into a miraculous one. Barrages of advertising and aggressive salesmanship were emphasized, franchise contracts were rewritten, and the outlets were changed from restaurants to take-out operations. The number of franchises rose from 600 in 1964 to 3,500 in 1971, when Kentucky Fried Chicken was acquired by Heublein, Inc., and the volume of business that year was over $700,000,000. Kentucky Fried Chicken stock was one of Wall Street's biggest success stories of the 1960's, and a $5,000 investment in 1964 is estimated to be worth about $3,500,000 now. The Colonel's chicken is sold in over twenty countries, including Mexico, Australia, Spain, and Thailand.

One of Brown's cleverest moves was the promotion of Colonel Harland Sanders' image. Realizing that the quirky, rags-to-riches Sanders was a unique asset, Brown hired a publicity agent and set out to make the Colonel one of the best-known men in the United States. Sanders began appearing on television and made public appearances by the score, charming people with his Southern courtesy and crotchety personality. Aided by the Colonel's indefatigability (although an octogenarian, he still travels 200,000 miles a year for the company), the promotional campaign to create a living symbol for Kentucky Fried Chicken turned out to be a business coup.

Like many other wealthy men, Colonel Sanders likes to propagate his beliefs and contribute to worthy causes. All the profits of Kentucky Fried Chicken Canada, which he owns, go to the Harland Sanders Foundation. Churches, hospitals, the Salvation Army, and the Boy Scouts have been among the objects of his benefactions, and he has adopted seventy-eight foreign orphans. Sanders plans to leave his entire estate to charity, in the belief that his children should have to make their own way in the world.

A big man, Harland Sanders stands six feet tall and weighs about 200 pounds. He is known for his explosive temper and his strong language, both of which he regrets. The Colonel's first marriage ended in divorce after thirty-nine years, and he now lives with his second wife in a comfortable house near Shelbyville, Kentucky. He has three children by his first marriage. His military title is an honorary one that was granted him in 1936 by the Governor of Kentucky. In 1965 he received the Horatio Alger Award from Norman Vincent Peale. The Colonel owns the majority of stock in the Cape Codder System, a seafood chain, and perhaps in nostalgia for better days, he has opened a restaurant in Shelbyville called the Colonel Sanders Kentucky Inn. Its food is reported to be superb, but the Colonel is rarely satisfied. He is, as the *New Yorker* profile noted, "a perfectionist in an imperfect world," a man "haunted by the fear that someone, somewhere, is doing something to hurt his chicken. . . ."

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SCALI, JOHN (ALFRED) (scä'lē)

Apr. 27, 1918- United States Permanent Representative to the United Nations; journalist
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On December 16, 1972 President Nixon announced his selection of veteran newsman John Scali, a White House media consultant, to succeed George Bush as Permanent Representative of the United States to the United Nations. Critics of the nomination saw it as an indication of Nixon's desire to maintain tight administration control of the U.N. mission and as a continued downgrading of the post once occupied by such distinguished statesmen as Adlai E. Stevenson and Arthur J. Goldberg. Scali rejoined that if his "thirty years of covering diplomacy and visiting seventy-nine countries" disqualified him from representing the United States at the U.N. "then we better find a better yardstick." Syndicated columnist Clayton Fritchey agreed that Scali was well qualified "both as to intelligence and experience in foreign affairs," and Jerry Greene of the New York *Daily News* observed that as "a professional wordsmith" the former ABC News correspondent "knows well the power and danger of propaganda by government; he is particularly well-suited to combat it."

John Alfred Scali, the son of Paul M. and Lucy (Leone) Scali, was born in Canton, Ohio on April 27, 1918. Several years later the Scali family moved to Boston, where John became a high school basketball star. At Boston University he worked on the campus newspaper and was its editor-in-chief in his senior year. Upon taking his B.S. degree in journalism in 1942 he became a reporter for the Boston *Herald*, and a few months later he joined the Boston bureau of United Press (now United Press International) as a general assignment reporter. Because U.P. would not send him overseas, in 1944 Scali went over to the rival Associated Press, with which he remained for seventeen years.

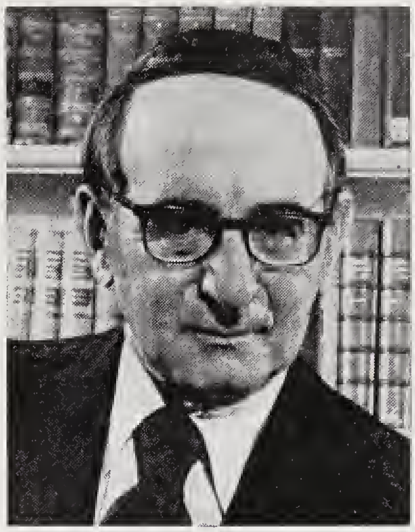
After a brief stint as an A.P. correspondent in the European theatre of operations, in 1944, Scali was reassigned to the press service's Washington bureau as a diplomatic and roving correspondent. Although his primary beat was the State Department, Scali often accompanied prominent American and foreign diplomats on their overseas goodwill tours. He covered Premier Nikita S. Khrushchev's visits to the United States and Vice-President Richard M. Nixon's trips to Russia and Poland in the 1950's. In Moscow, he stood between Khrushchev and Nixon during the celebrated "kitchen debate," the impromptu, spirited exchange on the relative merits of capitalism and Communism held in the American National Exhibition's showroom of kitchen appliances. He was named the A.P.'s "Premier Traveling Reporter" in 1960 for his eyewitness accounts of President Eisenhower's historic visits to Asia, the Middle East, Europe, and the Far East. His aggressiveness and resourcefulness were especially evident when, after witnessing the tumultuous reception given Eisenhower by thousands of cheering Indians in New Delhi, he raced ahead of the official motorcade in a borrowed car and dictated his story by voicecast to London, scooping his colleagues by a full two hours.

Scali moved to the American Broadcasting Company on February 27, 1961. As the State Department correspondent for ABC News he filed regular reports of the meetings and travels of the nation's Secretaries of State, and as a well-traveled political journalist familiar with United States foreign policy he occasionally narrated ABC News specials on American involvement in world affairs. In *Red China: Year of the Gun,* a comprehensive, sixty-minute documentary on Communist China telecast on April 27, 1966, he introduced a new concept in television news programming: at the program's conclusion he analyzed the political situation in mainland China and possible American responses to it and then, breaking away from the traditionally cautious "objectivity" of the television news commentator, recommended that the United States explain its intentions in Asia. In his view, a clarification of American policy would not only reassure nervous Asian allies but also "mobilize world opinion on our side."

On January 10, 1967 ABC announced Scali's appointment as anchorman of ABC-TV's weekly series *ABC Scope: The Vietnam War,* effective Saturday, January 14, 1967. Scali, who continued to cover State for ABC News, relieved Howard K. Smith in the *Scope* anchor position. (ABC News Washington correspondent Bill Gill was added to the State Department beat to lighten Scali's load there.) The *Scope* program examined in depth all aspects of the Vietnam conflict. Television critics singled out three of Scali's presentations for particular praise: a penetrating analysis of blacks in Vietnam; a memorable portrait of Vietnamese children; and an absorbing account of the life of American draft resisters in Canada.

In the autumn of 1962 Scali unexpectedly became a participant in the high-level negotiations leading to the settlement of the Cuban missile crisis. On October 22 President John F. Kennedy, in a televised address to the nation, disclosed the existence of offensive missile sites in Cuba. Charging that the Soviet-supplied missiles constituted a threat to American peace and security, Kennedy imposed an arms quarantine against Cuba. On October 26, two days after the beginning of the naval blockade, Scali was contacted by Alexandr S. Fomin, a personal friend of Nikita Khrushchev. Fomin, nominally a top official at the Russian embassy in Washington, was actually a full colonel in the KGB assigned to the reorganization of Soviet intelligence operations in the United States. Knowing John Scali was highly respected by the Kennedy administration and in regular and close contact with Secretary of State Rusk, Fomin believed the journalist could serve as an unofficial link between the White House and the Kremlin. Over lunch, he outlined to Scali a proposal: the Soviets would dismantle the Cuban missile bases under U.N. supervision and agree not to ship additional offensive weapons if the American government would pledge not to invade Cuba. Scali relayed the message.

The following day Premier Khrushchev, in a letter to President Kennedy, attached to the Soviet proposition the stipulation that the United States abandon its missile bases in Turkey. Furious, Scali met Fomin in a deserted banquet hall of the Statler Hilton. Acting on his own initiative, he termed the added stipulation a "dirty, rotten, lousy, stinking double-cross" which was totally unacceptable. The government eventually decided to ignore Khrushchev's conflicting message and proceeded, through Scali, to conclude negotiations on the original proposal. On October 28 Khrushchev ordered the missiles removed.


JOHN A. SCALI

Scali, personally involved in the biggest story of his journalistic career, asked the administration for permission to release the details of the settlement. Rusk was amenable, but Kennedy, who wanted Scali to maintain his invaluable contact with Fomin, refused permission. Reluctantly, Scali agreed to hold the story until Kennedy left office. A year later, in an interview with a reporter for *Newsweek* (August 17, 1964), Scali explained his frustration: "I was a reporter. If I worked very hard, and went to church on Sunday, and helped old ladies across the street..., I would get a story like this once in a lifetime."

After the assassination of President Kennedy, ABC planned to break the long-suppressed account but Scali was scooped on his own story by Robert Donovan of the Los Angeles *Times* and Marguerite Higgins of *Newsday.* The scooping did not make him regret the frustrating silence he had maintained for so long. "At times like that," Scali told Bruce Agnew of the New York *Post* (August 6, 1964), "a reporter has no choice. Because whatever he can do to save humanity from destruction, even just an ounce worth, he must do—and that's not just patriotic flag-waving."

In April 1971 Scali, a registered Democrat who had refused to join the Nixon administration in 1968 as Assistant Secretary of State for Public Affairs, accepted the post of senior White House consultant on foreign affairs information policy. Because Scali, an outspoken critic of Nixon's press policies, had often denounced Vice-President Spiro Agnew's "blunderbuss attacks" on the media, colleagues were puzzled by his decision. Explaining his action to a correspondent for *Time* (April 19, 1971), Scali described the newly created post as "a unique opportunity to see what it's like on the inside after twenty-nine years of watching it from the outside."

Although Scali agreed with Nixonian foreign policy goals, particularly the gradual withdrawal of American troops from Southeast Asia, he recognized the administration's failure to correct a long-standing credibility problem. To bring the White House view of Indochina to media prominence, Scali suggested maximum disclosure of information to the public. Insisting he would not be a Presidential public relations man, Scali promised to deal truthfully with his fellow newsmen. "I'm a firm believer in telling the truth when the news is bad," he said in an interview for *Newsweek* (April 19, 1971). "In that way, you have more people ready to believe you when you tell them the news is good." Scali intended to work closely on basic policy judgments with Henry Kissinger, Nixon's chief foreign policy adviser, and with White House press secretary Ron Ziegler and director of communications for the executive branch Herbert Klein in explaining those judgments to the public.

In his capacity as media consultant, Scali participated in the preparations for summit meetings with President Georges Pompidou, Prime Minister Edward Heath, Chancellor Willy Brandt and Premier Kakuei Tanaka, and he accompanied Nixon on his official foreign visits. He went to Peking before the President's arrival there to arrange for television coverage of the event.

Scali was considering returning to ABC News when President Richard Nixon named him to head the United States Mission to the United Nations. (One other journalist had served in the position before him, James Russell Wiggins, editor of the Washington *Post*, appointed by President Johnson in 1968.)

John Scali presented his credentials to U.N. Secretary General Kurt Waldheim on February 20, 1973. In his maiden speech to the Security Council one month later, Scali detailed his government's position in the dispute over control of the Panama Canal. (The 1903 Panama Canal Treaty gave the United States sovereignty over the canal in perpetuity. After the 1964 anti-American riots in Panama, the United States and Panama began negotiations for revision of the treaty, but the sporadic talks had stalemated.) Charging that the canal was a "natural resource," Panamanian delegate Aquilino Boyd demanded that control of the canal be given to Panama. Scali, countering that the canal was "not a work of nature, or . . . a natural resource . . . [but] a very complex enterprise," said that the United States would be willing to relinquish jurisdiction only gradually, over a period of at least fifty years. On March 21, 1973 Scali regretfully cast the third United States veto in history against a moderate resolution calling for the two countries to negotiate a new treaty guaranteeing eventual Panamanian sovereignty over all its territory. The resolution, Scali contended, was cast in "sweeping generalities" and was "unbalanced and incomplete and therefore subject to serious misinterpretation." Two months later, on May 22, 1973, he cast his second veto, on a resolution limiting imports from South Africa and from Portugal's African colonies. He considered the resolution "unworkable."

Before Scali, the United States went to great lengths to avoid using even the threat of a Security Council veto as an instrument of influence or control within the United Nations. Scali, however, has not hesitated to use threats as well as vetoes themselves to protect American interests. In an emergency Security Council session held at Lebanon's request following an Israeli retaliatory raid on Palestinian commando bases in the Lebanese capital, Scali vigorously denied Arab guerrilla charges that the United States was involved in the Beirut attack. He abstained from supporting an Anglo-French resolution, modified after an American veto threat, condemning the attacks, explaining that the resolution "concentrated too much on the meaningless exercise of apportioning blame" and made an Arab-Israeli dialogue more difficult.

In an interview with Stephen Silha of the *Christian Science Monitor* (May 15, 1973), Scali, who describes himself as a man who specializes in "what works," outlined two problems facing the U.N. in the 1970's: bloc voting, particularly among the underdeveloped nations, and the "traveling circus" atmosphere of on-location Security Council meetings. Both, in his view, threaten the effectiveness and "sober judgment" of the world body. To improve the effectiveness of the U.N. and enhance its image as a serious international forum, Scali suggested expanding the Security Council to include Japan as a permanent member. By recruiting idealistic staff members, appointing women to top positions, and refurbishing the official residence in the Waldorf Towers, Scali has injected new life into the traditionally stodgy United States Mission to the United Nations.

John Scali was married on March 4, 1973 to Denise St. Germain, a one-time CIA intelligence aide and *Time* Washington bureau staffer. He has three daughters, Donna Claire, Paula, and Carla, from a previous marriage to Helen L. Glock. The balding, owlish Scali is of medium height and weighs 170 pounds. According to an associate, Scali keeps fit by playing a "semi-wicked game of tennis, sneaky really," several times a week. In staid Nixonian Washington, he is conspicuous for his stylish Cardin suits, bright shirts, and flashy sports cars. Ambassador Scali is a member of Sigma Delta Chi and the American Federation of Television and Radio Artists. The Washington chapter of AFTRA honored him with the creation of the John Scali Award in 1964, and he has received journalism awards from the University of Southern California, Boston University, and the Overseas Press Club.

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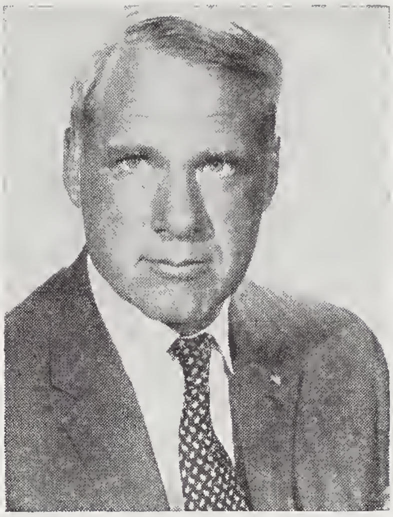

JAMES R. SCHLESINGER

One of a cadre of "all-purpose men" on whom President Richard Nixon can rely for a variety of top-level assignments, James R. Schlesinger took office as Secretary of Defense on July 2, 1973. He was swept into the Pentagon by a backwash of the Watergate affair, replacing Elliot L. Richardson when the latter moved to the Justice Department as Attorney General. A conservative Republican who has achieved something of a reputation as a bureaucracy-tamer and a budget-cutter, Schlesinger had previously served since February 1973 as director of the Central Intelligence Agency, and before that, for about eighteen months as chairman of the Atomic Energy Commission. In both positions he managed to trim surplus manpower and make fundamental changes in agency policy. In bringing his brand of professional management to the Pentagon, Schlesinger has the advantage of a long-time interest in defense economics, a subject in which he demonstrated his expertise as a faculty member of the University of Virginia and the Naval War College, as author of the book *The Political Economy of National Security* (1960), as a staff analyst with the RAND Corporation, and as assistant director of the Bureau of the Budget and of its successor agency, the Office of Management and Budget. He moved into the top Pentagon post at a time when the winding up of the long United States military involvement in Indochina required a reordering of priorities for the defense establishment.

James Rodney Schlesinger was born in New York City on February 15, 1929, the son of Julius and Rhea (Rogan) Schlesinger. He attended the Horace Mann School, an exclusive private school in New York, where he was voted the most industrious student of his senior class. After completing high school about 1946, he entered Harvard University, from which he graduated *summa cum laude*, with a B.A. degree in economics, in 1950. A Frederick Sheldon prize fellowship, carrying a stipend of $2,400, enabled Schlesinger to travel through western Europe and parts of Africa and Asia for a year, in 1950-51. "I learned that the world was a very complicated place," he has said, recalling his fellowship year, as quoted in the New York *Times* (December 22, 1972), "and that the narrow discipline of economics gave a narrow insight into the social life of man."

Nevertheless, Schlesinger decided to return to Harvard for graduate study in economics. He obtained his M.A. degree in 1952 and his Ph.D. in 1956. Meanwhile, in 1955, he joined the University of Virginia faculty as an assistant professor of economics. Two years later he was granted a six-months leave of absence to serve as academic consultant and deliver a series of lectures at the Naval War College in Newport, Rhode Island. In 1958, after his return to the University of Virginia, he was promoted to associate professor. While teaching at the university he also served as a consultant to the board of governors of the Federal Reserve System.

Schlesinger's lectures at the Naval War College were brought together in a book, *The Political Economy of National Security; A Study of the Economic Aspects of the Contemporary Power Struggle*, published by Frederick A. Praeger in 1960. "This is a scholarly and penetrating study of the economic facets of foreign policy," wrote R. H. Heimanson in *Library Journal* (February 1, 1960). "It is based on the contention that the East-West schism will stay unresolved and that this country's position in the Western influence sphere must be held at any cost." Gustav Ranis, writing in the *Journal of Political Economics* (August 1961) criticized the book as "a whole which is smaller than the sum of its parts," based as it was on disparate lectures, but added that Schlesinger's "attempts to debunk some of our hoary shibboleths are among the volume's most worthwhile and refreshing features."

Officials of the RAND Corporation—the most famous of the private "think tanks" doing research for the federal government—were much impressed by Schlesinger's book. In 1963, after reportedly turning down several bank vice-presidencies, Schlesinger accepted an offer to become a senior staff member of the RAND Corporation at its Santa Monica, California headquarters. By 1967 he was RAND's director of strategic studies. His specialty was strategic analysis, with emphasis on nuclear weapons, and he also served as project director of a study on nuclear proliferation. In addition to his duties at RAND, Schlesinger also served, from 1965 to 1969, as a consultant to the federal Bureau of the Budget.

In February 1969, soon after the Nixon administration took office, Schlesinger left the RAND Corporation and went to Washington, D.C. to accept appointment as assistant director of the

Bureau of the Budget. Among his accomplishments in that post was the trimming of some $6 billion from the Defense Department budget. During the transition period, while the Bureau of the Budget was being transformed into the Office of Management and Budget (OMB), Schlesinger served as its acting director, and when the OMB became operational in 1970 he was made assistant director of the new agency. Schlesinger was also the budget bureau's representative on the President's Environmental Quality Council; as such he was responsible for formulating an energy policy for the Nixon administration, with special attention to such problems as air and water pollution. He was also instrumental in persuading the administration to permit the Taos Indians to retain their sacred Blue Lake lands in the federally-owned Carson National Forest in New Mexico. Another project undertaken by Schlesinger as assistant director of the OMB was a survey of the nation's intelligence-gathering apparatus and proposals for its reform.

Schlesinger's interest in environmental problems seemed to qualify him for a post with the Department of the Interior, and in March 1971 President Nixon was ready to appoint him under secretary in the department. Several Senators from Western states objected, however, contending that Schlesinger was not attuned to the interests of their constituencies, and the President did not submit his name for Senate confirmation. Instead Nixon nominated Schlesinger on July 21, 1971 as chairman of the Atomic Energy Commission, to succeed Dr. Glenn T. Seaborg, who had announced his retirement after heading the AEC for ten years. Commenting on the nomination, James M. Naughton wrote in the New York *Times* (July 22, 1971): "President Nixon appeared to be attempting to infuse the commission with fresh and younger views at a time when it has become a focal point in the debate over preservation of the environment and is also an important agency in the development of needed supplies of energy."

Confirmed by the Senate on August 6, Schlesinger was sworn in as AEC director on August 17, 1971. Soon he was embroiled in the controversy over a proposed nuclear test at Amchitka Island in the Aleutians, scheduled for November 6. Codenamed Cannikin, the proposed test of a five-megaton bomb—a prototype of a warhead to be used in the Safeguard antiballistic missile system—was opposed by conservationists and antiwar groups. To demonstrate his conviction that the explosion posed no hazard to the environment, Schlesinger brought his wife and two of his daughters to Amchitka to witness the blast. Reinforced in its decision by a last-minute Supreme Court ruling, the AEC went ahead with the test, which was completed on schedule, without any immediate harmful consequences.

By bringing his family to Amchitka, Schlesinger intended to dramatize the AEC's new concern for the environment and for public safety. About two weeks earlier, in a Florida speech, he had served notice to the nuclear-power industry that the AEC would henceforth regard itself as an advocate for the public, not as the industry's benevolent protector. That change of attitude was further emphasized on December 7, 1971 when the AEC announced a major reorganization that would place increased emphasis on civilian programs. Among the innovations was the creation of an office concerned with environment and safety affairs, on a par with five other major offices within the AEC, dealing with research, energy development, national security, production, and administration. Another major departure for the AEC was research into non-nuclear sources of power.

Reportedly at the suggestion of Henry A. Kissinger, on December 21, 1972 President Nixon nominated Schlesinger as director of the Central Intelligence Agency, to replace Richard M. Helms, who was being appointed Ambassador to Iran. Once again, observers saw Schlesinger's appointment as an attempt to streamline a bureaucracy that had become unwieldy and unresponsive to public need. Confirmed by a unanimous Senate vote on January 23, 1973, and sworn in on February 2, Schlesinger immediately began to implement the proposals he had made earlier, while he was with the OMB.

The "gentleman's club" atmosphere that had prevailed in the CIA since its World War II origins as the Office of Strategic Services was transformed into a more businesslike environment. The agency's clandestine "cloak-and-dagger" activities were downgraded, while more emphasis was placed on the systematic gathering and analysis of strategic intelligence. A new signboard, identifying the agency as such, was erected at CIA headquarters, which had previously been disguised as the site of a highway research agency. Some 1,000 of the agency's 15,000 employees—several of them high-level officials who, like former director Richard Helms, seemed overly committed to the CIA's operational side—were scheduled for retirement or dismissal by the end of 1973. As CIA head, Schlesinger also chaired the Intelligence Resources Advisory Committee, and he bore ultimate responsibility for the National Security Agency and the Pentagon's Defense Intelligence Agency—which in the past had clashed with the CIA. One of Schlesinger's moves during his tenure as CIA chief was a shakeup of the agency's Office of National Estimates, which prepares secret reports on developments in key crisis areas, and whose analyses did not always conform to the President's views.

Some critics charged that Schlesinger's reforms were part of an administration plan to "politicize" the nation's intelligence-gathering apparatus. Columnist Jack Anderson predicted in the New York *Post* (March 27, 1973) that "in the future . . . the CIA will be less likely to disagree with the White House." Such charges took on more substance when the agency was linked to the scandals known collectively as the Watergate affair. CIA agents had provided materials used in a burglary at the office of the psychiatrist of former defense analyst Daniel Ellsberg, then under indictment for making the Pentagon Papers public, and were involved in the Watergate burglary of Democratic headquarters itself. Schlesinger, who was untainted by the Watergate scandal, since it had taken place before he became CIA head, called the agency's involvement in the affair "ill-advised." In testimony before a Senate committee he promised compliance with regulations forbidding CIA involvement in covert domestic operations.

Although Schlesinger was not involved in the Watergate affair, it had a direct bearing on his career, since it led to his being named Secretary of Defense in an elaborate desk-switching operation. On May 10, 1973 Schlesinger was named to the Pentagon post to succeed Elliot L. Richardson, who was replacing Richard G. Kleindienst as Attorney General. Although not directly implicated, Kleindienst had been "tarred with the Watergate brush" through his close association with persons involved in the scandal. Commenting on Schlesinger's appointment, Fred L. Zimmerman noted in the *Wall Street Journal* (May 11, 1973) that Nixon continued to "demonstrate a marked preference for switching veterans from job to job rather than trying to bring in new faces."

At his Senate confirmation hearings, Schlesinger came across as a conservative, defending past Defense Department policies and cautioning against cuts in the defense budget. According to James R. Dickenson, writing in the *National Observer* (May 19, 1973), "People who know Schlesinger say that he has coveted the top Defense job for some time." Dickenson described Schlesinger as a tough-minded man who "won't be bowled over by generals with ribbons on their chests," and who has "never let ideology interfere with his search for rational solutions."

Unanimously confirmed by the Senate on June 28, Schlesinger was sworn in as Defense Secretary on July 2, 1973. In public statements during his first few weeks in office, Schlesinger defended the tactical bombing of Cambodia as a means of effecting a ceasefire, and he declared that the secret raids conducted against that country in 1969 and 1970 were necessary for the protection of American servicemen. He spoke out against amnesty for draft evaders and denied rumors that the United States was planning a unilateral troop withdrawal from NATO forces in Europe. At a press conference on August 18, 1973 he revealed that the Soviet Union had successfully tested two warheads of the multiple independently targeted reentry vehicle (MIRV) type, and noted that as a result the control of such weapons had become more difficult. "As the Soviets close the technological gap. . . ," he declared, "the United States is not in a position to tolerate the numerical or quantitative advantages presently possessed by the Soviet Union." At the same news conference, Schlesinger referred to Hanoi as "the fountainhead of insurrection" and declared that the United States would support South Vietnamese forces from the air in the event of an overt attack from North Vietnam.

Schlesinger's writings include "The Budget and National Security" (*Current History*, July 1960), "Of Pieties and Policy" (*Reporter*, August 12, 1965), "Strategic Consequences of Nuclear Proliferation" (*Reporter*, October 20, 1966), "Nuclear Spread" (*Yale Review*, October 1967), "Soft Factors in Systems Studies" (*Bulletin of Atomic Scientists*, November 1968), and "Systems Analysis and the Political Process" (*Journal of Law and Economics*, November 1968). Schlesinger also contributed to the volumes *Problems of National Strategy* (Praeger, 1965), edited by Henry A. Kissinger, and *Issues in Defense Economics* (Columbia Univ. Press, 1967), edited by Roland N. McKean and published under the auspices of the National Bureau of Economic Research.

James R. Schlesinger was married on June 19, 1954 to Rachel Mellinger, a former Radcliffe College student, who grew up on a cattle farm near Springfield, Ohio. They have eight children: Cora K., Charles L., Ann R., William F., Emily, Thomas S., Clara, and James Rodney. Described as "extremely capable, brilliant, profound, perceptive, tough, hard-nosed, and self-disciplined" in *Science* (July 30, 1971) and as "a man of professorial charm" by Thomas O'Toole in the Washington *Post* (July 9, 1972), Schlesinger has rugged features and graying hair, and he is seldom without his pipe. He avoids the Washington cocktail circuit to spend time with his family, and he dislikes being driven by a chauffeur in a limousine. At the CIA he was usually at his desk from 7 A.M. to 7 P.M. A devout Lutheran, he spends part of his free time reading books on theology. He also enjoys bird watching and composing topical folk-type ballads, which he sings to his own guitar accompaniment. According to Robert H. Phelps, writing in the New York *Times* (July 22, 1971), "Schlesinger is strict with his four sons and four daughters, but also is a good father. . . . He lines the children up every Saturday to trim their nails and teaches them unbowdlerized parodies of popular songs that they are cautioned not to sing to other youngsters." His list of affiliations is very brief: he is a member of Phi Beta Kappa and of the American Economics Association.

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June 25, 1912- Governor of Pennsylvania; industrialist
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Insurgent Democrat Milton J. Shapp, a self-made multimillionaire turned reformist politician, successfully defied the contempt of an obsolescent state party organization in the Pennsylvania guber-

MILTON J. SHAPP

natorial primaries of 1966 and 1970, and in the latter year he went on to win the governorship in a landslide. While earning the respect of the business community by his fiscal acumen in meeting a budgetary crisis bequeathed him by the Republicans, Governor Shapp has raised the hackles of private insurance and health-care interests by his unparalleled, unrelenting pursuit of tough consumer-protection policies. Before entering politics Shapp headed Jerrold Electronics, a company, founded by him, that pioneered in the installation of community-antenna television systems. He entered the governorship unencumbered by debts to "fat cats"—his term—because almost all of the money for his campaigns was poured (in amounts unprecedented in Pennsylvania gubernatorial history) freely out of his personal fortune. In those campaigns he had the support of the labor unions to which his own employees, in Jerrold Electronics, belonged.

Pennsylvania's first Jewish governor was born Milton Jerrold Shapiro on June 25, 1912 in Cleveland, Ohio to Aaron Shapiro, a hardware wholesaler, and the former Eva Smelsey. After graduating from the Case Institute of Technology with a B.S. degree in electrical engineering in 1933, when the Depression was at its nadir, he worked as a truckdriver for twenty-two cents an hour until he landed a job as a salesman in Philadelphia. Discovering that no one was ever in when "Mr. Shapiro" called, he had his name legally changed to Shapp.

During and immediately following World War II Shapp was an officer with the United States Army Signal Corps in the Mediterranean and in Austria, where he was in charge of the Army's Blue Danube Radio Network. He was discharged from the Army, in the rank of captain, in 1946. Two years later, with an original investment of $450, he founded the Jerrold Electronics Corporation, manufacturers and distributors of television cable, master antennae, and signal boosters. Serving a market then limited chiefly to institutions, the company was a modest enterprise for a couple of years—until the advent of CATV, community antenna television.

The turning point in the growth of Jerrold was a contract for developing, installing, and maintaining a mountaintop television antenna for the Appalachian valley town of Lansford, Pennsylvania. As news of Jerrold's success in bringing television to Lansford spread in the early 1950's, so did the demand for community antennae systems nationwide, and such venture-capital firms as J. H. Whitney helped Jerrold to expand to meet the demand and become the major owner of CATV franchises in the United States. Shapp had his first taste of political campaigning when, in 1954, he went to Dubuque, Iowa to stump for a referendum for a community antenna television franchise there. The referendum passed by a margin of four and a half to one.

Jerrold developed the equipment for the first pay-TV system, which went into operation in Bartlesville, Oklahoma in September 1957. Besides manufacturing, installing, and maintaining television reception equipment, the company, then as now, produced sophisticated electronic devices of other sorts, including high fidelity components (through a subsidiary, Harmon-Kardon). In the 1960's Jerrold had 2,500 employees in Philadelphia, Plainview (Long Island, New York), and Sherbourne (New York). Its net worth was more than $10,000,000, and Shapp's personal fortune, not counting trust funds for his family and his retirement, was estimated to be of the same magnitude.

"For years Milt Shapp, . . . the hard-headed business executive, . . . was thrilled by the company of politicians and . . . was willing to pay for it with generous contributions of time and money," Richard B. Stolley recounted in an article on Shapp in *Life* (May 27, 1966). Shapp was an early supporter of the Presidential candidacy of John F. Kennedy, and he made a substantial contribution to Kennedy's successful 1960 campaign. The Kennedy administration's creation of the Peace Corps is usually traced to an idea first proposed by Hubert H. Humphrey, but Drew Pearson, the late syndicated columnist, asserted that President Kennedy was persuaded to set up the project for sending young Americans to work in underdeveloped nations when he read a detailed memorandum on the subject written and given to his brother Robert by Milton Shapp.

In the Kennedy administration Shapp served as consultant to the Peace Corps, the Department of Commerce, and the National Public Advisory Committee on Area Redevelopment. Deciding to run for political office, he hired as his campaign manager Joseph Napolitan, a professional political counselor, poll-taker, and strategist who had done confidential contact work for the Kennedys. His first target was the United States Senate, in 1964, but he dropped out of the primary race when the Democratic party organization in Pennsylvania endorsed State Supreme Court Justice Michael A. Musmanno. In his first attempt at the governorship, in 1966, he waged a $1,400,000 "man against the machine" primary campaign and scored a stunning upset over the party's choice, Robert Casey. In the general election campaign, against Republican candidate Raymond P. Shafer, he incurred the wrath of Walter Annenberg, publisher of the Philadelphia *Inquirer* and principal stockholder of the Pennsylvania Railroad, when he opposed the pending merger of the Pennsylvania and New York Central railroads, and in the final days of the campaign he was the target of an unofficial anti-Semitic "Shapiro whispering campaign," launched by forces unknown. Shapp lost to Shafer by more than 200,000 votes.

Between elections Shapp's name was kept in the public mind by "Shapp Reports," periodic reports by Shapp on economic matters of interest to Pennsylvanians, and by the Pennsylvania Democratic Study Committee, formed by Shapp, which published statements on political as well as economic issues. The reports of Shapp and the committee drew respectful attention from liberals and intellectuals. At the 1968 National Convention, in Chicago, Shapp broke with the leadership of the Pennsylvania delegation to support Eugene McCarthy for the Presidential nomination; marched in the streets with the delegates protesting the undemocratic handling of the convention and the tactics used by police in controlling street demonstrations; and put up bail money for young people arrested in the demonstrations. Since the convention he has fought for reforms in Pennsylvania Presidential primary procedures to prevent a future repetition of 1968, when the Democratic electorate overwhelmingly mandated, but did not get, a pro-McCarthy delegation.

In the 1970 gubernatorial primary Shapp again defeated Robert Casey, the candidate endorsed by the party organization, and he went on to win the general election with 2,043,029 votes, a plurality of 500,175—the largest in a quarter of a century—over the Republican candidate, Raymond J. Broderick. In the general election campaign, as in the primary, he excoriated "bossism," presenting himself to the voters in saturation advertising in all media as a businessman who could extricate the state from the financial bog into which it had been led by old-line politicians. He proposed the introduction of a state graduated income tax that would balance the budget and make possible a subsidized college education for all qualified young people seeking one. His opponent failed in his attempts to persuade voters that the state's budget could be balanced without the introduction of an income tax and to picture Shapp as a stone-throwing Chicago rioter, a foe of law and order. During the campaign the state Democratic party finally closed ranks behind Shapp, and on election day it had no reason to regret that capitulation: the Shapp landslide swept into office the first state Senate majority in Pennsylvania since 1962.

In his inaugural address, on January 19, 1971, Shapp declared that his administration would be "the people's advocate." That declaration was given substance in his Cabinet choices, especially that of aggressive consumer protector Herbert S. Denenberg, formerly professor of insurance at the University of Pennsylvania's Wharton School of Finance and Commerce, who brought to the office of Insurance Commissioner in Harrisburg a militancy similar to that of Ralph Nader. As commissioner, Denenberg has mobilized and educated public opinion through a constant stream of news releases and booklets telling consumers how to do comparison shopping in hospital care and various kinds of insurance; has ordered Blue Cross of Greater Philadelphia to renegotiate all of its hospital contracts so as to force hospitals to stop "wasteful and inefficient" practices and institute cost controls; ordered sweeping changes to widen and improve auto insurance coverage; and pressured life insurance companies to adopt greater candor and fairness.

In April 1973 Governor Shapp announced that he was proposing a bill that would impose broad state controls over private health care. His bill would make hospital budgets and rates subject to state approval; would open health insurance programs once a year to all who apply for them; would make non-payment of premiums the only ground for cancellation of a health insurance policy; and would require some public representation on the boards of all health-care institutions.

The graduated income tax proposed by Governor Shapp when he took office was quickly passed into law by the state legislature, but the conservative Pennsylvania State Supreme Court declared it unconstitutional. In its place is a flat 2.3 percent tax, subsequently passed by the legislature. To mitigate the hardship imposed by the tax on elderly people with small, fixed incomes, Shapp has established a state-wide lottery designed ultimately to yield $60,000,000 a year, a minimum of 30 percent of which would be used to reduce the property taxes of poorer older citizens.

Shapp has emerged as a vocal, independent force in national Democratic party affairs. He angrily accused the federal government in general and George Romney, Secretary of Housing and Urban Development, in particular, of providing too little aid too slowly to the victims of tropical storm Agnes during the summer of 1972. As a spokesman for the states on revenue sharing, he has opposed President Nixon's cumbersome system of fixed-purpose federal aid programs. At the National Governors' Conference in March 1973 he attacked the Nixon administration for what he called "mounting evidence of a well-programmed conspiracy" to curtail legal aid to the poor as a result of the dismantling of the Office of Economic Opportunity.

Milton J. Shapp and the former Muriel Matzkin were married on May 20, 1947. They have three children, Richard, Joanne, and Dolores. Among Governor and Mrs. Shapp's philanthropies is the Shapp Scholarship Fund, which has helped more than 100 young people from minority groups to attend college. "I believe in the dignity of people," Shapp has said. "I haven't changed my ideas of how to treat people. My philosophy has been the philosophy of helping people." In recognition of his humanitarian zeal, Shapp has received more than a score of awards, including B'nai B'rith's Reuben J. Miller Award, the Pennsylvania AFL-CIO's 1963 Man of the Year Award, and the humanitarian awards of the National Business League and the Pennsylvania State Baptist Convention. In June 1973 Shapp was elected chairman of the Mid-Atlantic Governors Conference.

Milton J. Shapp, who is five feet eight inches tall and weighs about 150 pounds, has been described as a "slight," "stooped," "rumpled" man of "single-minded intensity" who is ill at ease amidst traditional political back-slapping and small talk. "He has no charisma," a member of his campaign staff once acknowledged. An amateur musician, Shapp plays the violin and has written two unproduced musical comedies, from one of which came his campaign song, "Stand Up, Fight for the Things You Stand for." He facetiously belittled the quality of his violin playing in his campaign promise to "support symphony orchestras, support the film arts, and stop playing the violin." Shapp sold his share in the Jerrold Electronics Corporation when he began running for governor. His predecessors in Harrisburg were not allowed to succeed themselves in office, but a recently passed law will make it possible for Shapp to run for reelection in 1974.

"Milt knows more about the subject he's talking about than anybody I've ever worked with, including Jack Kennedy," Shapp's campaign manager, Joseph Napolitan, once said. "Of course, Kennedy had national problems and was a very smart guy. But Shapp knows *his* subject—the state of Pennsylvania—better. And not only does he know something about the problems of the state—strip mining, ports, property taxes, you name it—he's probably written a paper about it."

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SMITH, HAZEL BRANNON

1914(?)- Newspaper publisher; editor
Address: b. Lexington Advertiser, 110 Yazoo St., Lexington, Miss. 39095; h. Box 180, Hazelwood, Lexington, Miss. 39095

The first woman to win the Pulitzer Prize for editorial writing, Hazel Brannon Smith, owner-editor of four weekly newspapers in rural Mississippi, has been exposing political and social injustice in her home state for more than a quarter of a century. The 1964 Pulitzer award, presented to her as racist boycotts threatened her newspapers with extinction, cited the "whole volume of her work . . . , including attacks on corruption." Mrs. Smith, who prefers to be known as a newspaperwoman who reports the facts honestly, has minimized her editorial influence, describing herself as "just a little editor in a little spot" and pointing out, "A lot of other little editors in a lot of other little spots is what helps make this country. It's either going to help protect that freedom that we have or else it's going to let that freedom slip away by default."

Of ante-bellum Southern ancestry, Hazel Freeman Brannon Smith, the daughter of Dock Boad Brannon, an electrical contractor, and Georgia (Freeman) Brannon, was born in Gadsden, the seat of Etowah County, Alabama. The Negro nurse who raised her was, she recalled in an interview with senior editor T. George Harris of *Look* (November 11, 1965), "treated as a member of the family." An exceptionally bright child, she graduated from the local high school in 1930, when she was sixteen. Too young to enroll in college, she began writing personal items at five cents an inch for the Etowah *Observer*, a small-town weekly newspaper. The editor, impressed with her talent, quickly promoted her to front-page reporting. She also sold advertising space on a 10 percent commission, and she earned so much in commissions that the paper put her on a regular weekly salary as an economy measure.

While on the staff of the *Observer*, Miss Brannon, as she was known before her marriage, developed an overwhelming desire to "write" her own newspaper. With that goal in mind, she enrolled at the University of Alabama as a journalism major in 1932. At the university she was managing editor of the campus newspaper and beauty queen of her social sorority, Delta Zeta.

Upon taking her B.A. degree, in 1935, Miss Brannon, with borrowed money, acquired the failing Durant *News*, a weekly serving Holmes County, Mississippi. The paper, called the "Durant Excuse" by disgruntled subscribers, had exhausted three editors in the thirteen months prior to the purchase. Realizing that her small weekly could not begin to compete with the larger daily newspapers in the coverage of state and national news, Miss Brannon made the Durant *News* a truly local paper, printing news of particular interest to the citizens of Holmes County—births, deaths, marriages, graduations, family reunions, arrests. As circulation more than doubled, to 1,400 readers, advertising revenues increased, and within four years the young editor completely paid for her paper.

In her editorial column, "Through Hazel Eyes," Miss Brannon attacked social injustices and promoted unpopular causes. At the request of local public health officials, for instance, she supported a proposed venereal disease treatment clinic, provoking considerable local criticism. Many of her shocked readers insisted venereal disease was not an appropriate subject for public discussion, particularly by a well-bred Southern lady. In other columns, she assailed slot machine operators, bootleggers, gamblers, small-time hoods, and corrupt local politicians.

In 1943 Miss Brannon purchased a second newspaper, the Lexington *Advertiser*, an independent weekly published in the Holmes County seat.

Characteristically, she took a personal interest in the political, economic, and social development of Lexington. From 1940 to 1948 she served as secretary of the Holmes County Democratic Executive Committee, and in 1940 and 1944 she was a delegate to the Democratic National Convention. When a lingerie manufacturer expressed a willingness to locate a new mill in the Lexington area, Miss Brannon visited the company's headquarters in the North and questioned the executives. Convinced that the proposed plant would bring needed benefits to Holmes County, she persuaded her readers to support a bond issue for construction of the plant.

Her business sense and instinctive ability as a reporter rejuvenated the *Advertiser*, which paid for itself within three years. With her profits she purchased two more Mississippi weeklies, the Banner County *Outlook* in Flora, in 1955, and the *Northside Reporter* in Jackson, in 1956. In the meantime she had found in Walter Dyer Smith not only a husband but a helper in the running of her little journalistic empire. The most influential enterprise in that empire remained the *Advertiser*, serving a rural population dominated numerically by poor blacks but socially, economically, and politically by white truck farmers, small businessmen, and an occasional cotton planter. "Without her and her paper," one black resident confided to T. George Harris of *Look*, "a Negro's life in Holmes County wouldn't be worth a plugged nickel."

In 1953 Sheriff Richard Byrd of Holmes County shot a young black man in the leg. After talking to several eyewitnesses, Mrs. Smith became convinced that the shooting had been unprovoked. Attempting to provide a balanced account, she sought comment from the sheriff but was told by his office that he was "out of town." She printed a story based solely on the testimony of witnesses and, the following week, wrote a scathing front-page editorial condemning Sheriff Byrd: "The laws of America are for everyone—rich and poor, strong and weak, black and white. The vast majority of Holmes County people are not rednecks who look with favor on the abuse of people because their skins are black. Byrd has violated every concept of justice, decency, and right. He is not fit to occupy office."

When Sheriff Byrd filed a $57,500 libel suit against Mrs. Smith and the *Advertiser*, an all-male, all-white jury convicted her of libel and ordered her to pay $10,000 in damages. The Mississippi Supreme Court, citing the Constitutional guarantee of press freedom, reversed the libel award in a decision stating that her criticism of the sheriff was justifiable and "substantially true." Speaking at a dinner in honor of Mrs. Smith several years later, Dr. Arenia C. Mallory, president of all-Negro Saints Junior College, remembered her editorial courage: "This story reduced her from a woman of almost wealth to a woman who has had to struggle like the rest of us. She defended a little boy who couldn't defend himself."

HAZEL BRANNON SMITH

Mrs. Smith's four papers, reasonably successful until she became an editorial partisan of the civil rights movement, steadily lost money. Advertising fell off substantially as intimidated businessmen succumbed to pressure from white Citizens' Councils in Holmes County towns. "Ours is the only paper in the county," she told Mary Hornaday in an interview for the *Christian Science Monitor* (October 17, 1964), "and I just cannot permit Citizens' Councils to tell me how to run my newspaper." Public service announcements filled the empty advertising space in the Lexington *Advertiser*. An opposition paper was founded in 1959 to cut into Mrs. Smith's readership, but by mortgaging her business and personal property, paring her staff from fifteen to five, and borrowing money she continued to publish.

One hundred thousand dollars in debt, Mrs. Smith went on extended speaking tours, earning from $300 to $1,000 per speech. The prestigious *Columbia Journalism Review* established the Hazel Brannon Smith Fund to insure the survival of the Lexington *Advertiser*, and black subscribers to the newspaper presented Mrs. Smith with $2,852 collected in support of her editorial policies.

Despite constant public harassment, economic boycotts, threats, acts of vandalism, and even a cross-burning on the lawn of the Smith home in Lexington, Mrs. Smith refused to desert the zealous civil rights workers who poured into the South in the early 1960's. In her "Through Hazel Eyes" column she noted that "these young people wouldn't be here if we had not largely ignored our responsibilities to our Negro citizens." A week after the disappearance and suspected murder of three civil rights workers in Neshoba County, Mississippi in the summer of 1964, she appeared with civil rights leaders of both races in a panel discussion before a national meeting of the American Newspaper Women's Club in Washington, D.C. On that occasion, describing the climate in which the three youths died, she said, "You don't have to have a sheet to belong to the Klan. It's as much a state of mind as anything else."

In retaliation, her editorial offices were firebombed while she was attending the Democratic National Convention in 1964 as a commentator for NBC-TV News. In spite of the damage to equipment and files, Mrs. Smith believed the bombing was potentially beneficial to her community. Eventually, she felt, there would be a backlash against such violence. "The pendulum is beginning to swing . . . ," she said. "One of these days, a Southerner . . . will realize the Negro is a man like himself with the same desires, the same tastes. . . . We have to live together; we must get along together. We must have respect for each other and each other's rights."

For her editorial courage and honesty in the face of racist attacks and harassment, Mrs. Smith in 1964 was named Mississippi Woman of the Year by newspaper, radio, and television executives in her home state and Woman of Conscience by the National Council of Women of the United States. In New York City to accept her award from the National Council of Women, she told a news conference at the Overseas Press Club on October 14, 1964 that her opponents were "scared to call me an integrationist to my face; they say it to my advertisers." About herself she said, "Since I was a little girl, I have been very independent. I reserve the right to do my own thinking, to act as a human being. . . . I just can't keep quiet." Although she has never considered herself to be a "crusading editor," Mrs. Smith told George Moneyhun of the *Christian Science Monitor* (July 6, 1966), "You finally come to a point when you must decide whether you're for law and order or against it, and it's also been a matter of people being able to pressure the free press with its rights and responsibilities."

In the Democratic primary on August 9, 1967 Mrs. Smith finished second in the race for nomination for the state Senate, but two weeks later she lost the run-off election to incumbent state Senator Ollie Mohamed. Her faith in the people of Mississippi was confirmed in the late 1960's, when advertisers began returning to her newspapers and the total circulation of the four weeklies surpassed that of the largest daily in the state. According to Mrs. Smith, the circulation of the *Advertiser* had never dropped significantly. "Oh, a handful of people cancelled their subscriptions during the civil rights years, but they sent their cooks down to buy the paper issue by issue," she told Henry Mitchell of the Washington *Post* (May 4, 1973). In the same interview she estimated that the *Advertiser's* losses in 1972 had been "but $17,000 or $18,000." The interview with Mitchell took place when Mrs. Smith was in Washington for the première of the twenty-eight minute documentary film *An Independent Voice* at the Henry R. Luce Hall of News Reporting in the Smithsonian Institution's Museum of Science and Industry. That film is about outstanding small-time newspaper editors, including Mrs. Smith.

The Mississippi Press Association, of which Mrs. Smith is past president, awarded her a special citation in 1957. Her other honors include the highest editorial award of the National Federation of Press Women, in 1948, 1955, and 1956; the Elijah Parish Lovejoy Award of Southern Illinois University, in 1960; Theta Sigma Phi's National Headliner citation, in 1962; and the Golden Quill of the International Conference of Weekly Newspaper Editors, in 1963. She is a former director of the Mississippi chapter of the National Editorial Association and a member of the Mississippi Council on Human Relations, the Mississippi Advisory Committee to the United States Civil Rights Commission, and the Mississippi Delta Council.

A handsome, dark-haired, buxom woman, Hazel Brannon Smith looks years younger than her age. Her eyes, contrary to the title of her editorial column, are deep blue. Talkative and gregarious, she possesses a sense of hospitality which, according to Ann Geracimos of the New York *Herald Tribune* (May 10, 1964), "oozes fried chicken and biscuits." She and her Yankee husband, Walter, met as passenger and ship's purser, respectively, on a round-the-world cruise in 1949 and married within the same year. After settling in Lexington with his wife, Mr. Smith became administrator of the county hospital, but he was fired from that post when his wife went to war against the Citizens' Councils. Besides helping in the publication of Mrs. Smith's newspapers, he has served as executive director of Mississippi Action for Progress Inc., which launched the Head Start program. The Smiths have no children. With offspring to worry about, Mrs. Smith concedes, she could never have been so daringly outspoken in her civil rights editorializing.

"God has been with me," Mrs. Smith, a lifelong Baptist, has said. "If he hadn't, I'd be insane or dead." In her spare time she edits the *Baptist Observer*, the monthly newspaper of the largest Negro Baptist association in Mississippi. She and her husband rarely attend social functions outside of those public events where they appear in their capacities as newspaper people and social activists. "We work too hard for one thing," Mrs. Smith has explained. "Anyway, we'd only get into terrible rows at any party we went to."

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SONDHEIM, STEPHEN (JOSHUA)

Mar. 22, 1930- Composer; lyricist
Address: 246 E. 49th St., New York 10017

Musical comedy, the United States's most significant contribution to the theatre arts of the world, has in the past few years been revitalized by the team of composer-lyricist Stephen Sondheim and producer-director Harold Prince. Repudiating the superannuated star vehicles and witless extravaganzas that have so long dominated Broadway, Prince and Sondheim have introduced a high intelligence quotient into their productions, which capture the angst-ridden spirit of the times without sacrificing the brio that characterizes American musical theatre at its best. Their first collaboration, in 1970, was *Company*, an astringent satire of contemporary urban life and marriage. A year later they produced *Follies*, an expressionistic treatment of show business nostalgia that one critic called "the first Proustian musical." Their latest contribution, *A Little Night Music*, which opened in February 1973, is a bittersweet celebration of heterosexual love in all of its guises.

Probably no Broadway songwriter has composed musical scores more perfectly wedded to the plays for which they are written than Sondheim, whose songs purvey exactly the right moods of emotional ambivalence and complexity. His lyrics are universally acknowledged as the musical theatre's best: clever, razor-edged light verse laced with puns, literary allusions, and playful rhymes. For his work on *Company, Follies,* and *A Little Night Music*, Sondheim received the Tony awards for best composer and lyricist in 1971, 1972, and 1973, making him the only songwriter to be so honored three years in a row. Sondheim began his Broadway career in the 1950's as the lyricist for the landmark musical *West Side Story.* His other theatre credits include the lyrics for *Gypsy* and *Do I Hear a Waltz?* and the music and lyrics for *A Funny Thing Happened On the Way to the Forum* and *Anyone Can Whistle*.

Stephen Joshua Sondheim was born in New York City on March 22, 1930, the son of Herbert and Janet (Fox) Sondheim. His father was a prominent New York dress manufacturer. His mother, who is known to friends and associates as "Foxy," was first a fashion designer and then an interior decorator. Her married name is now Leshin. Sondheim has described his upbringing as "the best thing to be—typical upper-middle-class." A precocious child, he picked out tunes on the piano at the age of four and in the first grade read his way through the New York *Times.* When he was ten years old his parents divorced, and his mother sent him off to a military school. "I loved it because of all the rules and order, and because the school had a huge organ with lots of buttons," the composer told Charles Michener of *Newsweek* (April 23, 1973).

Shortly after the divorce, Sondheim's mother moved to Doylestown, Pennsylvania, where Oscar Hammerstein II, an old friend of the family, had a farm. The boy soon spent all his spare time at the celebrated lyricist's home. "Oscar was everything to me," recalled Sondheim to Michener. "He was a surrogate father and I wanted to be exactly like him. In a way I still do."

It was Oscar Hammerstein II who introduced the boy to the musical theatre. At the age of fifteen Steve Sondheim wrote his first musical, "By George," for the George School, a Quaker institution in Newton, Pennsylvania. Proudly showing it to his mentor, he asked him to criticize it objectively. Hammerstein not only told him it was the worst thing he had ever read but showed him why. "At the risk of hyperbole, I'd say that in that afternoon I learned more about song writing and the musical theater than most people learn in a lifetime," Sondheim recalled to Craig Zadan of *After Dark* (June 1971). ". . . He taught me how to build songs, how to introduce characters, how to make songs relate to characters, how to tell a story, how not to tell a story, the interrelationships between lyric and music—all, of course, from his own point of view."

STEPHEN SONDHEIM

As an apprenticeship to the practical side of musical theatre, Hammerstein let Stephen fetch coffee and type out scripts during rehearsals for his play *Allegro*, and later for *South Pacific* and *The King and I.* After graduating from the George School in 1946, Sondheim attended Williams College, where he majored in music. There he embarked on a course of study suggested to him by Hammerstein, in which he was first to turn a good play into a musical, then a mediocre play, then a non-theatrical work, and finally write his own original. When he graduated *magna cum laude* from Williams College in 1950 he was awarded the Hutchinson prize, a two-year fellowship to study music and compose. With it he finished his original musical and studied under the American composer Milton Babbitt in New York City.

Around 1953 Sondheim wrote the music and lyrics for a musical called "Saturday Night," which was to be produced on Broadway by Lemuel Ayers, the producer and set designer, but Ayers died suddenly, and the project was abandoned. While waiting for another chance to break into Broadway, Sondheim went to Hollywood and became coscriptwriter for the NBC Television comedy series *Topper*.

Two years later, playwright Arthur Laurents introduced Sondheim to Leonard Bernstein, who was then composing the score for a musical by Laurents about Manhattan street gangs. The play was to be an updated version of *Romeo and Juliet.* Impressed with his songs for "Saturday Night," Bernstein offered Sondheim the chance to write the lyrics for the new project. When *West Side Story* opened on September 26, 1957, with choreography by Jerome Robbins, it was acclaimed as a moving and innovative musical. After a triumphant Broadway run of about two years it was made into a hit film (*West Side Story*, United Artists, 1961).

The spectacular success of *West Side Story* assured Sondheim of further Broadway assignments, and in 1958 he was hired to write both the music and lyrics for *Gypsy*, a Laurents play based on the memoirs of the stripper Gypsy Rose Lee. At the last moment, however, the star, Ethel Merman, refused to take a chance on an unknown composer, and Jule Styne was brought in to write the music. *Gypsy* opened to rave reviews on May 21, 1959 and achieved a two-year Broadway run.

For several years Sondheim worked with playwright Burt Shevelove on an idea for a play derived from the comedies of the classical Roman playwright Plautus. He finally persuaded Harold Prince, who had coproduced *West Side Story*, to back the project, and *A Funny Thing Happened On the Way to the Forum* opened on May 8, 1962, starring Zero Mostel. A low-comedy mélange of ancient Roman and American vaudeville comedy techniques accompanied by some rousing songs by Sondheim, the play proved enormously popular with audiences and ran for 964 performances. Ten years later its buffoonery still aroused immoderate laughter when it was revived on Broadway, with Jack Gilford in the starring role.

After *A Funny Thing Happened On the Way to the Forum*—from which he reportedly still derives more income than from any of his other shows—Sondheim entered a slump period. In 1964 he wrote the music and lyrics for *Anyone Can Whistle*, an offbeat satire by Arthur Laurents that folded after only nine performances. A year later he fared little better with *Do I Hear a Waltz?*, a humdrum musical adaptation of Arthur Laurents' play *The Time of the Cuckoo* for which Sondheim set lyrics to Richard Rodgers' tunes.

For several years no Sondheim songs were heard on Broadway. Then, in 1969, Harold Prince agreed to direct and produce a musical play based on several short one-act plays about marriage. The result was *Company*, which by the time it opened on Broadway on April 26, 1970 had evolved into an episodic play about a thirty-five-year-old New York bachelor who observes the interactions of in the words of the title song, "those good and crazy people, my married friends." *Company* jolted audiences with its abrasive approach to married life and urban society. "[It's the] concerts you enjoy together, Neighbors you annoy together, Children you destroy together, that keep marriage intact," one Sondheim song goes, but the play takes no less acerbic a view of single life. "The show is about the increasing difficulty of making one to one relationships in an increasingly dehumanized society," Sondheim has explained to interviewers.

Finding the play itself dehumanized, some critics objected to its hard, brittle quality. But practically all of them agreed that *Company* was a stylish, brilliantly executed departure from conventional American musical theatre. Plotless, resolutely unromantic, and tinged with misanthropy, the show bore little resemblance to the Rodgers and Hammerstein type of musical that had dominated the American stage for twenty years. Different too were Sondheim's songs, which provided a sardonic commentary on the action instead of developing character or furthering the plot as those in traditional musicals did. *Company* ran for eighteen months on Broadway and won many awards, including, for Sondheim, the Tony awards for best lyrics and score and the *Variety*-New York Drama Critics poll awards for best composer and lyricist.

While *Company* was still playing to standing-room-only audiences, Sondheim and Prince introduced another hit musical *Follies*, which opened on April 4, 1971. Inspired by Eliot Elisofon's photograph of Gloria Swanson standing in the rubble of the old Roxy Theatre, *Follies* concerns a reunion of former Ziegfeld girls at the theatre, now rundown and about to be demolished, where they used to perform. Now middle-aged and disillusioned, the former showgirls perform their old numbers on stage while a ghostly set of performers, representing their former selves, promenade in the background. The effect was a kind of baroque melancholy of lost hopes and broken dreams quite different from the geriatric optimism of Broadway's other nostalgia hit of the season, *No, No Nanette*.

Critics were sharply divided on their assessment of *Follies* and of Sondheim's score, most of which was a pastiche of the music of other days. Some found the music merely derivative, but T. E. Kalem of *Time* (April 12, 1971) wrote, "Sondheim's entire score is an incredible display of musical virtuosity. It is a one-man course in the theatrical modes of the '20s, '30s, and '40s musicals, done not as parody or mimicry, but as a passionately informed tribute." Sondheim again won the Tony and *Variety*-Critics Poll awards for his music and lyrics.

In a change of pace from the ironic statements of *Company* and *Follies*, Prince and Sondheim created a romantic, operetta-like musical in *A Little Night Music*, which is based on Ingmar Bergman's farcical but elegant film, *Smiles of a Summer Night*, which won a comedy prize at the 1956 Cannes festival. When the play opened on February 25, 1973, it was accorded the best reception of Sondheim's career. Even Clive Barnes of the New York *Times*, no fan of either *Company* or *Follies*, declared it a triumph. "Perhaps the real triumph belongs to Stephen Sondheim . . . ," he wrote the day after the opening. "The music is a celebration of ¾ time, an orgy of plaintively memorable waltzes, all talking of past loves and lost worlds. . . . Then, of course, there are Mr. Sondheim's lyrics. They have the kind of sassy, effortless poetry that Cole Porter mastered. The mother announces grandly, 'I acquired some position—plus a tiny Titian,' and this is coming from a lyricist who only seconds before has dazzlingly made 'raisins' rhyme with 'liaisons.'" *A Little Night Music* won Sondheim his third straight Tony as the year's best composer and lyricist, and was voted the year's best musical by the New York Drama Critics Circle.

Sondheim's other credits include the incidental music for two Broadway plays, *The Girls of Summer* (1956) and *Invitation to a March* (1960), and the lyrics and score for a 1966 ABC-TV musical play entitled *Evening Primrose.* In March 1973 an evening of Sondheim's music, entitled "Sondheim: A Musical Tribute," was held at the Shubert theatre in New York. The concert was recorded by Warner Brothers. Original cast albums of Sondheim's musicals have been released by Columbia Records.

At forty-three, Steve Sondheim is still boyish looking, although his shaggy hair is turning gray. Interviewers find him outwardly gruff, candid, and assured in his opinions. He openly shows his disdain for critics who find fault with his music, but he does not hesitate to criticize his own work (he now finds most of his *West Side Story* lyrics "embarrassing"). He also admits to being "hyper-self-critical" of his work, with the result that he is "a terrible procrastinator."

Sondheim is an inveterate game player and puzzle solver who has decorated his town house in Manhattan's Turtle Bay with nineteenth-century board games, antique ninepins, and penny-arcade jackpot machines. The decor reportedly inspired British playwright Anthony Shaffer's *Sleuth.* With such friends as Leonard Bernstein, Phyllis Newman, or Anthony Perkins, Sondheim likes to spend evenings playing "cutthroat anagrams," and he has often invented elaborate variations of Monopoly based on a friend's personality or work. Until he became too busy, Sondheim used to make up the brain-teasing crossword puzzles in *New York* magazine. Murder mysteries are another kind of puzzle that Sondheim likes to solve; with Tony Perkins he wrote the screenplay for a mystery thriller entitled *The Last of Sheila* (Warner Brothers, 1973), which was chosen to represent the United States at the 1973 Cannes Film Festival.

Although he has been linked romantically with a number of women, including Lee Remick who starred in *Anyone Can Whistle,* Sondheim has never married. His bachelorhood has been compared, perhaps inevitably, with that of Robert in *Company.* Like Robert, he is hardly satisfied with his way of life. "One of the reasons I've been in analysis for years," he told Charles Michener of *Newsweek,* "is that there are things I miss—like having a permanent relationship, and I don't know how else to work for it."

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STEIN, HERBERT

Aug. 27, 1916- United States government official; economist

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A key economic theorist, forecaster, and spokesman for the Nixon administration, Herbert Stein, as chairman of the President's Council of Economic Advisers, has favored a conservative yet flexible approach to the problems of the American economy, such as unemployment and inflation, and to the formulation of government policy. Stein has been characterized as an open-minded pragmatist; he has described himself as "a conservative's liberal and a liberal's conservative." His pragmatism has been reflected, for example, in his acceptance of a deficit budget at the same time that he backed the application of basically cautious fiscal and monetary policies, as well as in his advocacy of free-market practices while gradually yielding to a presentation of the need for wage and price controls. A member of the CEA since 1969, Stein was one of the chief architects of President Richard Nixon's New Economic Policy, which began with the imposition of temporary inflationary restraints and was followed by Phase II and later Phase III controls. He succeeded Paul W. McCracken as CEA chairman on January 1, 1972 and was named a member of the administration's new Council on Economic Policy on December 1, 1972. Before his rise to national prominence Stein had been research director and then vice-president and chief economist of the privately sponsored Committee for Economic Development and senior fellow at the Brookings Institution.

Herbert Stein was born on August 27, 1916 in Detroit, Michigan, the son of David and Jessie (Segal) Stein. His father, who had come to the United States as a boy from a Russian-held part of Poland and later enlisted in the United States Army for peacetime service in the Philippines, was a machinist at the Ford Motor Company. Shortly before the stock market crash in 1929, Stein moved with his parents and younger sister, Pearl, to New York City, and after a few months, to Gloversville, New York, where his father briefly ran a dry goods store. "It was not a good time to be in the dry goods business," Stein recalled in an interview with Judith Michaelson of the New York *Post* (December 4, 1971).

The family soon moved again, settling in Schenectady, New York, where during the 1930's Stein's father worked intermittently for General Electric. Finishing Schenectady High School in 1931, Stein was not quite sixteen years old when he entered Williams College on a scholarship to major in economics. The "critical economic condition of the country, especially mass unemployment," influenced his decision to become an economist, he said recently. In college, as he had in high school, he excelled in debating. He won

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several prizes for writing and oratory and a prize for winning the most prizes in his senior class. Although he held jobs as a waiter, dishwasher, public speaking instructor, and mattress salesman, among others, his scholastic record by no means suffered. He graduated from Williams with a B.A. degree *magna cum laude* and as a Phi Beta Kappa member in 1935 and went on to graduate study at the University of Chicago. In 1938, having completed the courses for his Ph.D. degree but not the thesis, he left Chicago for Washington, D.C. to take a job with the Federal Deposit Insurance Corporation. He did not earn his doctorate until twenty years later.

As American involvement in World War II became imminent, Stein shifted over in 1940 to the National Defense Advisory Commission to work on price stabilization, and after the attack on Pearl Harbor he was appointed head of the economic analysis section of the War Production Board. In 1944, having been classified 1-A and commissioned a Navy ensign, he was lent to the Office of War Mobilization and Reconversion. That same year he won a $25,000 prize offered by the Pabst Brewing Company in a nationwide contest for the best essay on postwar employment problems. He urged the achievement of "stable, full" employment through stimulation of a high level of private expenditure, tax law changes to encourage investment of risk capital, enforcement of antimonopoly legislation, and limited government spending to counteract some of the fluctuations in business activity.

Leaving the Navy in 1945, Stein joined the Committee for Economic Development, which had been organized during World War II by some 150 businessmen, industrialists, and educators to study economic issues. The group took the position that concepts previously unacceptable to business, such as a government budget deficit, might be desirable under certain circumstances. For the next twenty-two years Stein held a series of CED posts—economist, from 1945 to 1948, associate research director, from 1948 to 1956, research director, from 1956 to 1966, and vice-president and chief economist, in 1966-67. His main field was government fiscal policy in taxing and spending.

As a staff member of CED, Stein took part in 1947 in the development of the idea for the "full-employment budget," establishing government expenditures not on revenues actually anticipated but on what they would be in a fully operating economy. The full-employment budget was to form part of the New Economics of the administrations of Presidents John F. Kennedy and Lyndon B. Johnson and also was to be adopted by the Nixon administration. "It represented the victory of Keynesianism in American policy making," Albert L. Kraus wrote in the New York *Times* (September 3, 1969). "The notion of balancing the budget each year . . . gave way as standard doctrine to the principle of managing . . . taxes and spending to achieve a long-run growth and prosperity."

In the meantime, during the 1950's, Stein wrote or helped to write many papers for CED; worked on fiscal questions in the 1952 campaign of Dwight D. Eisenhower, his first participation in politics; traveled to Japan, Russia, India, and the countries of Europe and Latin America; and in 1958 obtained his Ph.D. degree from the University of Chicago. On occasion, Stein prepared papers for the federal government. In 1959, at the request of the House Ways and Means Committee, which was studying tax revision, he coauthored *Essays in Federal Taxation*, with Joseph A. Pechman; and in 1960 he and Edward F. Denison contributed a paper on the American economy and its prospects to a report of the President's Commission on National Goals, *Goals for Americans* (Prentice-Hall).

Stein continued to work at CED through the early 1960's. "He was extremely effective at representing what the CED was thinking, while seeing that they thought the right things," said a colleague who was quoted in *Business Week* (December 4, 1971). In 1965-66 he spent a sabbatical year as a fellow at the Stanford University Center for Advanced Study in the Behavioral Sciences, and the following year he was named a senior fellow at the Brookings Institution, "a sort of stud farm for top government economic policymakers," as described in *Time* magazine (December 6, 1971).

Within a year after he went to Brookings, in the summer of 1968, Stein was asked by the Republican Presidential candidate, Richard Nixon, to make a study of federal budget problems. He had been recommended to Nixon by Milton Friedman, a leading conservative economist. Then, in November 1968, Stein completed a paper, "Unemployment, Inflation, and Economic Stability," for a Brookings collection of studies, *Agenda for the Nation* (Doubleday, 1969). His views on economic policy presented in that paper received wide attention in the press because of his new role as Nixon's fiscal adviser. He called for reduction of the annual inflation rate from 4 to 2 percent, use of the tax surcharge passed by Congress in mid-1968 as a stabilizing device, and acceptance for an interval of a higher rate of unemployment. On December 17, 1968 Stein's appointment to the three-member Council of Economic Advisers was announced by President-elect Nixon.

The Nixon administration set out to check inflation by slowing down the economy and restricting demand. It exercised fiscal and monetary restraint, cutting federal expenditures and contracting the money supply. The Federal Reserve discount rate was raised to 6 percent, its highest level in forty years. Stein expressed confidence at various times during 1969 that those measures would diminish the rate of inflation, though wages and prices might continue to increase for the moment. Addressing a banking seminar at the University of Rochester on April 29, 1969, he said that in the fight against inflation, "I think, almost without noticing it, we have turned a corner." Also during 1969 Stein, as head of a small government committee, issued a controversial report on the federal budget outlook after the Vietnam War. The budget report indicated that while there would be a "peace dividend," the claims upon it already were so heavy that spending for new domestic programs was unlikely.

President Nixon's economic policy, or "game plan," as it had come to be known, encountered difficulties in 1970 with a big jump in unemployment and continued inflation. Unemployment climbed to 4.4 percent in March 1970, up from 3.4 percent a year before, and rising steadily, hit 5.5 percent by September, its highest point in seven years, and edged close to 6 percent by the end of 1970. Inflation, meanwhile, proceeded at about a 5 percent annual rate.

The Republican administration, in response, eased up on its tight budgetary and credit policies, and Nixon pledged that "full" employment, a 4 percent jobless rate, would be restored by 1971-72. Stein defended administration policy, refusing to define the economic downturn as a recession. "Since the word recession already carries a great deal of freight, I would think it preferable to find another one," he told an audience of professional economists in New York in September 1970. He predicted substantial gains in the real Gross National Product, possibly as much as 6 percent in each of the next two years. His views were challenged by a number of economists, including Solomon Fabricant of New York University, who labeled the economy's sluggishness a "growth recession," and Walter W. Heller, Gardner Ackley, and Arthur M. Okun, all former CEA chairmen under Democratic administrations, who warned that government policies might prevent a return to full employment until mid-1974.

Stein's role as an administration spokesman was enlarged during the first months of 1971. He backed up Nixon's full-employment budget, which was expected to show an $11.6 billion deficit, later revised to $38.8 billion, in fiscal 1972. He charged the press with distorting the Chief Executive's economic messages to Congress through "natural but superficial and erroneous political and journalistic suspicions." He estimated that economic expansion would produce a GNP that year of $1,065 trillion, an increase over 1970 of $88 billion, and assailed economists who disagreed with that forecast; it fell short by $18 billion. He asked for a "vigorous monetary policy," growth in money supply, rebutting Arthur F. Burns, chairman of the Federal Reserve Board, who said that the economy was experiencing a scarcity of "confidence," not money.

On August 15, 1971, in a radio-television address to the nation, Nixon announced a dramatic and sudden change in economic policy—a ninety-day freeze on wages and prices, suspension of the convertibility of the dollar into gold, and a temporary 10 percent surcharge on imports. Stein, who had drafted the position papers on the freeze, was designated to head a task force to prepare Phase II. "The new programs were found to be required," Stein later said in part in explaining the government's action, "and were imposed, in a particular historical context which is not the inherently necessary condition of free market systems."

Phase II went into effect on November 13, 1971. A Pay Board and Price Commission were established, with wage and price guidelines set at 5.5 percent and 2.5 percent, respectively. A rent guideline, with exemptions, and a dividend guideline, technically "voluntary," were provided as well. Two weeks later Stein was nominated by the President to succeed CEA chairman McCracken, in recognition, observers said, of his adaptability, his subtle mind, his conservatism, and his articulateness.

Concentrating on the problem of unemployment in 1972, an election year, the administration gave a general stimulus to the economy with a budget deficit estimated at $25.5 billion for fiscal 1973, and succeeded in reducing unemployment from a 6 percent rate to 5.9 percent in May, to 5.5 percent in September, and to 5.2 percent in November. Inflation persisted, though government statistics recorded a 1972 rate of 3.4 percent compared to 4.6 percent in 1971. Stein was optimistic and reassuring about the economy, while parrying criticism. In December 1972 the administration announced the formation of a new, ten-member, Cabinet-level group, the Council on Economic Policy, to coordinate domestic and international decisions. Stein was named a member. Phase III of Nixon's anti-inflation program began on January 11, 1973, when mandatory wage and price controls ended, except in the "problem areas" of construction, medical care, and food. Officials insisted that industry and labor would be expected to observe voluntarily the Phase II regulations. The new order, however, was generally interpreted as a step in retreat from government interventionism.

Because of his responsibilities in the Nixon administration, Stein has not yet been able to assume the professorship in economics at the University of Virginia to which he was appointed in

1971. He is chairman of the board of governors of the National Economists Club and a member of the American Economic Association and the Tax Institute of America. Rider College awarded him an honorary LL.D. degree in 1970. Besides contributing articles to professional journals, Stein is the author of *Government Price Policy in the United States during the World War* (Williams College, 1938); the joint author of *Jobs and Markets* (McGraw-Hill, 1946); and the editor of *Policies to Combat Depression* (Princeton Univ. Press, 1956). In 1968 he wrote an overview of fiscal policy for the *International Encyclopedia of the Social Sciences* (Macmillan). His most important book is *The Fiscal Revolution in America* (Univ. of Chicago Press, 1969), in which he examined changes in fiscal policy from the administration of President Herbert Hoover to that of President Johnson, the problem of moderating economic fluctuations, and the development of compensatory fiscal and monetary adjustments.

Herbert Stein has been married since June 12, 1937 to the former Mildred Sylvia Fishman, whom he met at the University of Chicago when both were economics students. They have two children, Benjamin Stein, an attorney with the Federal Trade Commission, and Mrs. Rachel Epstein, the wife of a New York attorney. The brown-eyed, black-haired economist is five feet ten inches tall and weighs 175 pounds. His appearance is deceptive, as a writer for the New York *Times* (February 18, 1969) found: "On the surface he seems almost grave, with an owlish face and careful speech. But in fact he is regarded as having a highly developed sense of humor and as an expert teller of deadpan jokes." In *Time* (December 6, 1971) his wit was characterized as "refreshingly acerbic." For recreation he turns to music, reading, the theatre, and an occasional game of golf.

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STEWART, ELLEN

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The course of contemporary theatre has been irrevocably changed by a handful of daring companies in that theatre's noncommercial avant-garde, known as Off Off Broadway. The contributions of such groups as Theatre Genesis, Judson Memorial Church, the Open Theatre, and St. Marks Church cannot be gainsaid, but in the view of most veteran theatrical observers the outstanding Off Off Broadway pioneer after the defunct Cafe Cino and the Living Theatre, has been the La Mama Experimental Theatre Club. La Mama is named for its "housemother," Ellen Stewart, who founded it eleven years ago as "a warm place for playwrights to blossom in," away from the commercial theatre's box-office and first-night-review pressures. Since then hundreds of new plays have been produced at La Mama's headquarters on Manhattan's Lower East Side and the best of them —such as Jean-Claude van Itallie's *America, Hurrah!*, Megan Terry's *Viet Rock*, and Rochelle Owens' *Futz!*—have been carried around the world by traveling troupes and La Mama branches in foreign countries. La Mama is primarily "dedicated to the playwright," but such directors as Tom O'Horgan, famous for his Broadway staging of *Hair*, began flexing their creative muscle under Miss Stewart's wing. The new, "physicalized" theatre that La Mama has been pioneering uses "cinematic" techniques to bypass the conscious mind —which television-reared audiences have learned to turn on and off—and evoke emotional response in the subconscious.

Unless the information relates to her beloved theatrical project, Ellen Stewart does not care to discuss her personal background. For example, as Jerry Tallmer of the New York *Post* (August 2, 1966) found when he interviewed her, "all she'll admit about her age is that she's a grandmother." Some reporters have asserted that her cultural origins were Creole, and the French-like cadence of her speech, as well as her birthplace—Alexandria, Louisiana—would seem to support that assertion, but according to most reports she is descended from Geechees, the slaves who settled along the Ogeechee River in Georgia. (In the Geechee dialect, English is sprinkled with Africanisms.)

"I was always interested in the theatre," Miss Stewart told Josh Greenfeld for an article in the New York *Times Magazine* (July 9, 1967), "but I didn't know what theatre was. Some of my people were in vaudeville and burlesque. And I had a brother who aspired to be a playwright." As children, she and the foster brother, Frederick Lights, used to play miniature theatre, with shoeboxes and spool people. Lights went on to study theology at Howard University and—after meeting and being encouraged by Walter Kerr—drama at Yale University. The frustration and disillusionment he suffered in trying to break into Broadway theatre would eventually become the prime motivating factor in his sister's determination to provide a place where playwrights could engage in trial and error with impunity.

Young Miss Stewart aspired to be a fashion designer, but it was then unthinkable for a Negro to study designing in the area of the country where she was growing up. For a while she considered a career in teaching, and with that in mind she studied education at Arkansas State University. After a sojourn in Chicago she moved to New York City, in 1950, with the intention of studying at the Traphagen School of Design.

On her third day in New York, with twenty dollars left in her pocketbook, Ellen Stewart went into St. Patrick's Cathedral. "I'm a Catholic, and I lit a candle—and I asked for help," she related in an interview with John Gruen for *New York* (July 22, 1968). "When I came out of the church, I saw this big department store called Saks Fifth Avenue." She was sitting in Saks's personnel department when a call came through for someone who could cut threads off of garments. "I got the job on the spot . . . twenty minutes after I lit the candle and asked for help."

In the street marketplace at Orchard and Delancey streets on the Lower East Side, Miss Stewart one Sunday met by serendipity Abraham Diamond, an old Jewish merchant who, in her words, was on her "wave length" and "adopted" her, encouraging her designing aspirations and supplying her with fabrics. The dresses that she made for herself at home on her portable sewing machine attracted such attention at Saks Fifth Avenue that within three months she was promoted to executive designer. Two of the gowns worn at the coronation of Queen Elizabeth II in 1953 were Stewart originals.

She worked at Saks for seven years, until an illness requiring surgery befell her. After recuperating, she went into free-lance designing. In the meantime, her brother had become involved, unhappily, in a Broadway musical. According to Miss Stewart, he was the "real author" of *The Vamp*, which was a $400,000 flop in the 1955-56 season, after it was taken out of his hands and rewritten by others. "He received a financial settlement," she told Josh Greenfeld, "But how can you pay someone after you've taken his soul?" Through the years, she said, she "brooded" about the experience that had "crushed" her brother and "wondered how" she "could get him interested in writing plays again."

One of the points constantly made by "Papa" Diamond in his conversations with Ellen Stewart was the importance of having a spiritual "pushcart," a dream project aside from one's job to keep in front of oneself throughout life. In 1961, during a period when she was "very dissatisfied" with her life, she took a trip to Tangiers. "I ran into a friend, Theresa Klein . . . ," she said in a feature-length oral biography taped for *Cue* (February 14, 1970) by Glenn Loney. "This is a very psychic part: she began talking to me, but it was not like *her* talking. Papa Diamond's very words came from her mouth. She began telling me I should have this pushcart. . . . Fred Lights, my brother, and Paul Foster, who is like a brother to me, wanted to be playwrights. So I decided they would be my pushcarts. And I started La Mama."

Miss Stewart has described in detail how La Mama came to be. Back in New York, she was "humiliated" to tears when she applied for a job as a designer at an exclusive midtown shop. The owner refused to believe that she, a Negro, could possibly have had the background in designing of which she boasted and would not even consider looking at her sketches or checking her references. "Now I must interject that Marc Chagall is my favorite painter in the whole world," she told John Gruen. "Whenever I have problems, I find a Chagall painting and meditate upon it. It gives me great peace. . . . So I was going downtown because I had a friend named Norman who lives on East Ninth Street, and he's a framer. He had a customer who occasionally brought in Chagall lithographs to be framed."

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Approaching the picture framer's, she saw a sign on the building at 321 East Ninth announcing that the basement was for rent. "Ping! Pushcart! I rushed in and asked for a lease." After some dickering, she got one, with the rent set at fifty dollars a month, and she and her friends set about laying a new floor and building new walls. Within a few months the small basement was ready for the public, as a dress boutique by day and a coffeehouse theatre by night. A pushcart wheel, which remains La Mama's trademark to this day, was hung at the entrance.

When neighbors complained to the City Health Department that she was "entertaining men down there," the department sent an inspector, a retired actor who was immediately sympathetic. Miss Stewart recalled in *Cue*: "He said he would make it possible for me to have a restaurant license in this little place—which would make it legal. . . . But we needed a name. So Robert Paulson said, "Mama, what will we call it?" The man only heard 'Mama,' and he wrote that down." Another member of the troupe suggested they "fancy up" the name with a "La," and thus the name Cafe La Mama was created.

The first play produced at Cafe La Mama was an adaptation of Tennessee Williams' story *One Arm*, presented in July 1962. "Now you must understand," Miss Stewart said in the *New York* interview, "this was a tiny place which held only about twenty-five people, and the playing area was about the size of a single bed. In fact, the only prop we *had* was a single bed. All the plays we did concerned a single bed. . . . We also had a lot of ketchup because we put on a lot of gory murder plays."

Michael Locasio's *In a Corner of the Morning,* was the first original play produced at La Mama, in August 1962. The first production of a play by Harold Pinter in New York was La Mama's staging of *The Room,* in November 1962. In 1963 a zoning ordinance forced La Mama to move from its Ninth Street basement to a loft at 82 Second Avenue, where Paul Foster's play *Balls*—in which the actors are heard as off-stage voices and only two swinging Ping-pong balls are visible on stage—was among the plays presented. After six months the City again forced the troupe to move—because of building violations—and La Mama found a third home up the street, at 122 Second Avenue. To avoid further harassment under the restaurant laws, Miss Stewart turned the operation into a private, nonprofit club, the La Mama Experimental Theater Club. Instead of buying tickets, patrons pay a membership fee (now two dollars) that entitles them to a week's admission.

In 1964 La Mama went into ensemble playing—which continues to be its policy—because, as Miss Stewart explained in a discussion with members of the Dramatists Guild three years ago, "this kind of work better serves the playwright." The most successful of La Mama's directors, Tom O'Horgan, joined the company in 1964. In his first four years with La Mama O'Horgan directed some fifty plays, including *Futz!* (about a man in love with a pig), and *Tom Paine,* both of which he later mounted Off Broadway, where *Futz!* won him an Obie award. He also directed a film version of *Futz!*

Among the other directors who evolved at La Mama were Julie Bovasso, who is also a playwright, and Jacques Levy. The writers nurtured by La Mama during the 1960's included William Hoffman and the late Ruth Yorek. In its first four and a half years of operation Miss Stewart's company staged more than 200 different new plays, almost certainly a world record. Joseph LeSueur, a critic for the *Village Voice,* complained about the "hit or miss quality of La Mama's work," but director Alan Schneider pointed out, "The important thing about La Mama is not whether the work is good or bad but that Ellen Stewart helps keep theatre alive by constantly giving new playwrights productions."

When Miss Stewart tried to get the work of her playwrights published, she learned that publishers would not consider plays that had not been reviewed, and critics seldom covered La Mama in its early days. Told that Danish and other European critics review just about every production mounted in their countries, she followed the example of the Living Theatre and in September 1965 sent Tom O'Horgan and sixteen other La Mama people to Europe with twenty-one productions, including Sam Shepard's *Chicago,* Adrienne Kennedy's *Black Mass,* and Lanford Wilson's *This is the Rill Speaking.*

The La Mama traveling troupe returned from Europe with glowing reviews that led to the publication of twelve of the plays. A foreign tour became a regular part of the La Mama's annual schedule, and soon indigenous La Mama branches were springing up in other countries, including Japan, Colombia, England, and Canada. Speaking of the international orientation of La Mama, Miss Stewart in her discussion with members of the Dramatists Guild reported that theatre people from around the world were swarming to La Mama in New York for information on the new American theatre. "The other side of the phenomenon is that seventy-five percent of . . . Broadway is dark. There has to be a reorientation. Very quietly—I don't want to go into the occult—this *is* the Aquarian Age, all-embracing. There is not going to be any one place. . . . The world is the place . . . not just that street running up and downtown." In 1966 six one-act plays from La Mama were produced on Broadway, at the Martinique Theatre. That same year a dispute between Actor's Equity and La Mama was resolved when the union waived a rule that prevented its members from working without pay in cafes where money changes hands. It was under the sponsorship of Miss Stewart and Madame Ninon Tallon Karlweis that Jerzy Grotowski and his Polish Laboratory Theatre first performed in the United States in 1969.

La Mama would not have survived its early years without the infusion of money earned by Miss Stewart as a designer of bathing suits and other play wear for manufacturer Victor Bijou. In 1967 the Rockefeller Foundation came to her rescue, and later the Ford and Kaplan foundations and the National Endowment for the Arts gave her grants. The financial assistance enabled her to buy, renovate, and maintain the six-story building on East Fourth Street where La Mama is now located. The new theatre was opened with the première of Tom Eyen's *Caution: A Love Story,* on April 3, 1969.

When Miss Stewart spoke with the members of the Dramatists Guild in 1970, the anonymous Elizabethan murder melodrama *Arden of Faversham* was in production at La Mama. "I am beginning to see a very small change in Leonard Melfi's and Megan Terry's and Paul Foster's writing . . . toward a more classic orientation and structure. . . . So, very quietly, I have been trying to train actors into what will be in time our avant garde interpretation of a classically structured play."

Writing in the *Village Voice* (February 2, 1972), Michael Smith described a Greek and Latin production of Euripides' *Medea* directed by Andrei Serban at La Mama as "a fascinating experience." Clive Barnes of the New York *Times* (January 25, 1972) thought that La Mama's *Medea,* with "people tearing their hearts out in musical, unknown languages" by "chaste candlelight," had an "authority and integrity that open doors to the possible theatres of the future."

The La Mama complex on East Fourth Street reflects Miss Stewart's concept of total theatre. The six-story building houses a repertory theatre seating 144 on the first floor, a second acting area on the floor above, several workrooms, storage space, and a top-floor apartment for Miss Stewart. Artistically, La Mama has long had three units which can work simultaneously: the troupe, which takes perfected productions on the road; the ensemble; and a workshop called Plexus. Once accepted, a play goes into the workshop, where playwright, director, actors, and technicians work out the details of production in accordance with the script. (Miss Stewart received the 1969 Margo Jones Award "for developing new playwrights under workshop conditions.") Recently a dance corps was added.

Miss Stewart views theatre as an "emotional experience, a celebration, a ritual" that "must strike not only the intellect but the heart, the guts." Because we have learned to turn off our conscious feelings, she explains, the new playwright uses visual and "visceral, if possible" effects to bombard subconsciously—"and you cannot turn the subconscious off as yet." When she is not abroad or on the road with La Mama's traveling companies, Miss Stewart personally announces the beginning of a performance at her East Ninth Street theatre by ringing a cowbell and welcoming the audience. Her day is spent reading scripts from hopeful playwrights, which pour in at the rate of twenty or so a day, working with La Mama associates on productions in progress or in prospect, and consulting with directors and other theatre people who pilgrimage to La Mama in a constant stream. On Sundays playwrights often gather in her apartment to discuss their work, and she is known for her commune style hospitality toward fellow workers in the theatre needing emergency lodging. Miss Stewart received an annual New York State Council on the Arts award in May 1973 for the La Mama experimental theatre, which was cited for "emerging and surviving as a vital force in the development and presentation of new artists and their works and for enlarging the dimensions of theatrical experience."

Intense, slender Ellen Stewart was described by John Gruen in his 1968 *New York* article as "an exceptionally handsome woman in her forties" with a "superb" figure, a "wonderfully alive" face, and a "marvelous smile." Josh Greenfeld in the *Times* spoke of "the innocence of her vision" and "the selflessness of her dedication," and others have described her as "vibrant," "sunny," "very emotional and mystical—and stubborn," "exotic, business-like, and vulnerable, all at once," and "incredibly naive." Leonard Melfi has said, "Ellen really believes if she likes you everything will be beautiful for you." Miss Stewart has a thirty-two-year-old son.

La Mama (commonly pronounced with the accent on the first syllable but usually accented on the second by its founder) is a family of which forceful Ellen Stewart is—to use a nickname with which its members sometimes facetiously, affectionately dub her—"the Earth Mother." She generally addresses theatre artists as "my brother," "my sister," or "my daughter," and she refers to her playwrights as "my biddies." "The greatest feeling in the world is opening night, people in their seats, I'm going to make my announcement, and I go up to the little biddie . . . and his eyes are just shining; that's a moment no money or no anything can take the place of for me."

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STOREY, DAVID (MALCOLM)

July 13, 1933- British dramatist; novelist
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Outstanding among the new wave of young British playwrights is David Storey, whose terse, spare, documentary-like plays are commentaries on the human condition in general and British society in particular. Five dramas by Storey, all first produced at London's experimental Royal Court Theatre, have gone on to become commercial successes in the West End, and two of them, *Home* and *The Changing Room*, were successfully transplanted to Broadway. A former rugby player, Storey enjoyed his first literary success in the early 1960's with *This Sporting Life*, a novel about professional rugby in the north of England (also the subject of *The Changing Room*). That novel—the first of five by Storey—has been translated to the screen by Lindsay Anderson, who also directs the British productions of Storey's plays.

The recurrent theme in Storey's work is exhausting human endeavor. "Although he thinks that most great literature concerns insoluble family problems, he most often writes about what he knows best: work," Martha Duffy wrote in *Sports Illustrated* (March 5, 1973). "To him sport is a form of work that goes beyond the merely personal and becomes, like art, something transcending, both to the performer and the observer." Storey told Miss Duffy: "The pleasure to me is the pitch of endeavor, sustaining it, going beyond it. In many ways I hated rugby, but it allowed people to do marvelous things."

Much of David Malcolm Storey's work is set in the coal mining country of northern England in which he was raised. He was born on July 13, 1933 in Wakefield, Yorkshire, one of the four sons of Frank Richmond Storey and Lily (Cartwright) Storey. One of Storey's brothers died in childhood, a victim of "privation," according to the playwright.

Storey's father, a miner from boyhood, nevertheless managed to educate himself, and he urged his sons to go to school and rise to the middle class. Storey recalled to Robert Wahls of the New York *Sunday News* (March 18, 1973), "A professional man, that's what he wanted me to be, perhaps a teacher. And so I went to school. But I was confused as to what he did want. There was this chap down the street who *was* becoming middle class, had an office job, a bowler, and a little motor, the symbol of middle class. And yet, every time my father saw that man get in

DAVID STOREY

his car and drive past, he would emit the most violent sounds of rage and derision."

While attending the Queen Elizabeth Grammar School in Wakefield, Storey began writing, translating poetry from the French and then writing his own poetry. But at the time of his graduation from grammar school his aspiration was to become an artist. He was offered a geography scholarship at Reading University but he rejected it in favor of a fourteen-year contract with the Leeds Rugby League Club. He now explains his motivation as "guilt." "I had to make money," he told Robert Wahls. "I couldn't bear the thought of father bent over in the pits and me sitting around painting pictures."

The rugby football played in the North of England is especially brutal. Popular with the working classes, the professional games are played on weekends by teams composed mostly of young miners and mill workers seeking extra cash and local fame. Shortly after David Storey signed up with the Leeds team he received a scholarship to study at the Slade School of Art in London. For several years he attended the art school weekdays and commuted 200 miles to fulfill his contract on weekends. "I was a flying forward and very careful," Storey told Wahls. "But even so, after a game, my hands would be so bloody swollen I couldn't draw until the next Wednesday." Eventually, with the help and encouragement of his wife, a language teacher, Storey bought himself out of his rugby contract by repaying his £1,700 signing-on fee.

After quitting rugby, Storey became a substitute teacher in the tough schools of London's East End. "In those schools it was really all fisticuffs," he recalled in the interview with Robert Wahls. "My main purpose was to act as a bouncer. But, at [art] school, I didn't suffer from the game wounds."

Gradually, writing supplanted painting as his main interest, and he struggled for several years to get his first novel published. Finally, in 1960, *This Sporting Life* was published in Britain by Longmans and in the United States by Macmillan, which awarded Storey its $7,500 fiction prize and thereby enabled him to quit his teaching job and devote his full time to writing.

This Sporting Life is the story of a brawny, inarticulate young miner who attains public success as a rugby player but fails to find love in his personal life. The novel was widely praised for its realistic portrayal of the sleazy world of professional sport and of life in the grimy industrial cities of northern England, and the film *This Sporting Life* (Continental, 1963), scripted by Storey, enjoyed a substantial success with critics and audiences. At the 1963 Cannes Film Festival the film was awarded the International Film Critics' Prize.

His second novel, *Flight Into Camden* (Longmans, 1960; Macmillan 1961), written in the first person, is about a Yorkshire woman who flees to London with her lover, a married schoolteacher. It won the John Llewellyn Rhys Memorial Prize and the Somerset Maugham Award and was even better received by critics than *This Sporting Life.* Typical of the reception was the assessment of Malcolm Bradbury of the New York *Times Book Review* (August 27, 1961): "Not only the shades of love but the precise qualities of landscape come through with a remarkable clarity; and it is interior landscape, landscape used as equivalent for mood. . . . *Flight Into Camden* shows its author to be a very skilled and very intelligent writer indeed."

Storey's third novel, *Radcliffe* (Longmans, 1963; Coward-McCann, 1964), was a disappointment to most critics. Many complained that the story about a doomed homosexual love affair was turgid in style and heavy-handed in its use of symbolism and allegory. Discouraged, Storey, at Lindsay Anderson's urging, turned to the preparation of a play for production at London's adventurous, government-subsidized Royal Court Theatre. The play, a revision of one he had written back in 1959, was *The Restoration of Arnold Middleton,* about a school teacher who loses his sanity. Produced in 1967, it won the London *Evening Standard* Drama Award.

In Celebration, his second play, had its première at the Royal Court in the spring of 1969. That melancholy, Pinteresque study of family relationships focuses on the fortieth wedding anniversary of a miner and his wife, whose three sons return home for the occasion. *The Contractor,* which premièred in the fall of 1969, soon came to be known as "the tent play," because the entire course of its action revolves around the erecting and dismantling of a tent for the marriage of the daughter of a wealthy tent contractor. (Storey himself had once worked with a tent construction firm, and he had used the tent-making business as the background for much of *Radcliffe.*) Critics who saw the tent as a symbol gave it various interpretations, from the rise and fall of the British Empire to a statement on the nature of art.

While *The Contractor* was still playing in the West End, the Royal Court presented *Home,* a quietly moving play about the inhabitants of a mental institution. Calling *Home* "a play of gentle Chekhovian sadness," Clive Barnes wrote in his review of the Broadway production for the New York *Times* (November 18, 1970): "Mr. Storey writes brilliantly for actors. . . . The two men, bleakly examining the little nothingness of their lives, are John Gielgud and Ralph Richardson giving two of the greatest performances of two careers that have been among the glories of the English-speaking theatre." *Home* received the 1970 best-play awards of the London *Evening Standard* and the New York Drama Critics Circle.

The Contractor was introduced to American audiences in December 1971 by the Long Wharf Theatre in New Haven, Connecticut. A much lauded production of the same play by the Chelsea Theater Center of Brooklyn opened in Manhattan in October 1973. In December 1972 the Long Wharf Theatre premièred *The Changing Room*, which had already enjoyed sold-out engagements in London. In March 1973 the New Haven players moved the play to Broadway.

Like *Home*, *The Changing Room* is plotless, with its acts taking place in the locker room of a northern England rugby team before, during, and after a game. The reviewer for *Newsweek* (March 19, 1973) wrote of it: "On one level, the play seems to be a documentary eavesdropping on the changing room. . . . It is transformed by Storey's humanity and beautiful craftsmanship into something subtly larger than life, a brilliantly clear magnifying lens placed over the vulnerable flesh of these worker athletes, for whom violent sport is an uneasy recompense for lives of subservience and quiet desperation." *The Changing Room* won for David Storey the New York Drama Critics award for the best play of the year.

At various times in his career, Storey has been an art critic for the *Guardian* and the *New Statesman* and a writer and director for BBC-TV. In recent years he has published two novels in England, *Pasmore* (Longmans, 1972) and *A Temporary Life* (Longmans, 1973). The English writer told Mel Gussow of the New York *Times* (April 20, 1973) that writing novels is "like working in a coal mine" whereas playwriting is a "holiday." It takes him months or even years to write a novel and only a few days to create a play.

Storey told John Russell Taylor, author of *The Second Wave* (1971): "Writing a novel is like launching an unmanned ship. You may direct it in a certain direction, but thereafter you have no further control over it, it's out of your hands. A play is like a properly crewed ship: you can modify from moment to moment, take account of the climate of feeling at any performance, test out ideas and if they don't work as you want them to, change them." In the late summer of 1973 a play by Storey entitled *Cromwell* opened at the Royal Court, with Albert Finney heading the cast and Anthony Page directing. His *The Farm*, with Lindsay Anderson directing, opened about a month later at the same theatre.

David Storey is a short, heavy-set, soft-spoken man who shuns publicity in favor of a quiet life with his wife and four children in London's Hampstead section. He has been married to the former Barbara Rudd Hamilton since 1956. Storey still paints, and he is at work on a book of poems. His political affiliation is Socialist.

In her *Sports Illustrated* article Martha Duffy observed that Storey "no doubt . . . could be a celebrity" if he were so inclined. "In addition to his reputation he has the looks for the role—warm, sensuous eyes and mouth set in a fascinating skull-like head. But Storey . . . would rather listen than expound. He gives the impression of being a virtuoso listener—someone capable of picking up the silence a skull might hear. He may in fact hear too much for his own comfort." According to Miss Duffy, he enjoys nothing more than watching runners on Hampstead Heath. She points out that "the experience of being lifted out of self and out of egotism is very important to Storey, then [when he was an athlete] and now."

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STRONG, MAURICE F(REDERICK)

Apr. 29, 1929- United Nations official
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The chief organizer and head of the United Nations Environment Program, the U.N.'s secretariat for fighting pollution and improving ecology on a global scale, is self-made, public-spirited Canadian millionaire Maurice F. Strong. A former industrialist and financier with special expertise in the areas of power and fuel resources, Strong directed the Canadian government's foreign aid program with great success for four years before going to the United Nations in 1971. During those four years Canada's aid to the Third World grew from $80,000,000 to $400,000,000. Of no small help in Strong's present task is his rapport with the poorer nations of the world, where the more pressing problems of disease, illiteracy, and unemployment tend to make the crusade for a clean environment seem to some a luxury of the affluent.

The first of four children of Mr. and Mrs. Frederick M. Strong, Maurice Frederick Strong was born in the prairie town of Oak Lake, Manitoba, Canada on April 29, 1929. In childhood he often went off into the hills around Oak Lake for solitary communion with nature. "I could never

MAURICE F. STRONG

get over the wonder of a hare's turning white in the winter and brown in the summer," he has recalled. "I developed a profound respect for nature, which is at the root of my religious feelings, because the exciting things that were happening in the natural world owed nothing to man."

Another prime influence in Strong's religious development was his mother, a Sunday school teacher at the local United Church of Christ. Mrs. Strong, a college graduate, also stimulated her children intellectually with regular readings from literary classics. Unfortunately, during the Depression, after her husband lost his job as an assistant station agent for the Canadian Pacific Railroad, she could not cope with the family's financial situation and suffered a nervous breakdown from which she never rallied.

His early experience with "the destructiveness of poverty" had a profound effect on Strong's choice of his life's work, as he pointed out in an interview with E. J. Kahn Jr. for a profile in the *New Yorker* (June 3, 1972): "It . . . got me into foreign-aid work; two-thirds of the population of the earth is really afflicted by poverty, and I felt I could make an impact there. In handling foreign aid I became increasingly aware of the importance of interdependence on earth, and that—not merely pollution—is at the heart of the environment issue. . . . A high-technology civilization like ours inherently requires more cooperative attitudes. . . . Now, I'm not for world government and I'm not for uniformity; I think that the strongest political and ecological systems are those that preserve variety. But you can't let variety run rampant." He told Kahn that even in childhood he could not see a discarded gum wrapper without picking it up. "I hated disorderliness. It's probably because we so often lived in shanties where our back yard was littered with junked cars."

In early adolescence Strong became interested in economics and began reading the financial journals to which an uncle, a merchant in Oak Lake, subscribed. As the principal, Clarence E. Heapy, has testified, he was "about the brightest boy" in the Oak Lake High School, where he reportedly finished the eleventh grade when he was thirteen. In his senior year he left school with the intention of enlisting for service in World War II. Unable to persuade Army and Navy recruiters that he was eighteen, he used a falsified birth certificate to become an officers' messboy on a Canadian merchant marine vessel leased to the United States to transport troops to Alaska.

After several trips to Alaska, Strong returned to Oak Lake, at his father's urging, and finished high school. In 1944 he became an apprentice fur trader at a Hudson's Bay Company station in Chesterfield Inlet, and during his sojourn of more than a year in the Canadian Arctic he learned to speak Eskimo, studied geology in the field, and read the books on economics that he had taken along with him. With a more experienced partner, he later formed New Horizons Ltd., a prospecting company, and learned stock promotion.

In 1947 Strong worked briefly at the fledgling United Nations in the relatively menial position of assistant pass officer. While in the United States he almost gained admission to the Harvard Graduate School of Business Administration despite his lack of a bachelor's degree, but he did not want to borrow the tuition money and instead opted for a free education through the officers' training program of the Royal Canadian Air Force.

Flunking out of the RCAF flight course because of poor depth perception, Strong joined the brokerage firm of James Richardson & Sons in Winnipeg as a statistician and oil and mining stock analyst. When the oil boom in Calgary began, Strong moved there, toured the fields, and, as he recalled in an interview with Alan Phillips for *Maclean's* (November 1971), "made a point of knowing more and working harder than anyone else" and becoming "*the* analyst in oils."

When Jack Gallagher of Imperial Oil launched Dome Explorations in the early 1950's, Strong joined the new company as financial adviser and assistant to the president. At the age of twenty-three he was earning $50,000 a year, had another $50,000 in investments, and owned a beautiful new home in Calgary. But he was unsatisfied, goaded by a restlessness that he has described not as a wanderlust but rather "a desire to find meaning and purpose in life." As he told Alan Phillips in the *Maclean's* interview, "I blew it all on a trip around the world."

A full year of Strong's two-year world tour was spent in East Africa, where he mastered Swahili, developed a graphite mine in Tanzania, set up petrol stations in Kenya and Zanzibar, and trained natives to run the stations. "Seeing the good the YMCA and the churches were doing around the world, I came back to Canada in 1954 with $700 and tried for a job with the church missions, the big foundations, the External Aid Office," he recalled in the *Maclean's* interview. "But I had no degree and they didn't want me. It was a shock."

Undaunted, Strong in his spare time labored generously as a fund-raiser for YMCA international projects, served as president of the Canadian YMCA, and helped found the Overseas Institute of Canada. At the same time he held a series of lucrative positions with companies in the fields of finance and natural resource development. He was vice-president and treasurer of Dome Petroleum Ltd. from 1954 to 1959. As founder (1959) and president of M. F. Strong Management he took over the weak Ajax Petroleums Ltd. and within three years reorganized it into the strong Canadian Industrial Gas Ltd. In 1962 he joined the Power Corporation of Canada Ltd. and two years later he became president of that company as well.

Under Strong's management the Power Corporation of Canada turned from investments to the operating of growth companies. The value of its shares rose from $42 to $110 and its assets increased to nearly $300,000,000. "He foresaw trends," Claude Frenette, a Power Corporation vice-president later said of Strong. "He was one of the first to invest in Australia. He recognized the potential in satellites. . . . If things didn't get done he'd take you to lunch, put the problem in perspective, and make it seem smaller. That's why we called him the resident philosopher."

Taking a cut in income of $163,000, Strong left private industry in October 1966 to become director general of the Canadian government's External Aid Office at the request of Prime Minister Lester Pearson. Under Strong, the office was renamed the Canadian International Development Agency; foreign aid was increased from .49 to .71 percent of the gross national product; and the focus of the aid was shifted to long-range projects for making the recipient nations more self-sufficient. That meant giving them not only food, medicine, and other immediate necessities but sending capital equipment along with technicians and economic advisers. An International Development Research Center was set up to conduct health, nutrition, and population research projects in twenty-five countries.

Much of the vitality that Strong infused into the aid program stemmed from his imaginative approach to recruiting personnel: he often gave young people right out of the universities a chance at policy shaping, or "participatory bureaucracy," as he called it, while inducing retired executives to donate their expertise abroad. During his tenure as head of the Canadian International Development Agency, Strong also served as governor of the International Bank for Reconstruction and the Asian Development Bank.

In February 1970 Secretary General U Thant began asking Strong to come to the United Nations as undersecretary general with responsibility for environmental affairs. Nine months later Prime Minister Pierre Trudeau reluctantly capitulated to U Thant's importunities, agreeing to release Strong from his duties with the Canadian government. Strong finally took office at the U.N. in January 1971.

His first major task at the United Nations was to prepare for the first U.N. Conference on the Human Environment, scheduled to take place in Stockholm, Sweden in June 1972. Fortunately, he was one of the rare Westerners who had enough credibility with the developing countries to overcome their resistance to environmental controls. That resistance—based on the idea that the "rich man's disease" of pollution was far preferable to poverty—presented the chief obstacle to universal accord. Over the years Strong had shown the new African and Asian states that he was no advocate of "band-aid charity," of paternalistically dispensing goods, but was intent on equipping them with the means whereby they could provide for themselves. In the year and a half leading up to the conference, in individual meetings and regional seminars, he made them aware of such problems as squandered mineral resources, soil erosion, man-made diseases, and water shortages. Thus many who might otherwise have boycotted the conference came to it with a new sense of realism about achieving the economic development they wanted without incurring the scars of industrialization. (There was some politically motivated boycotting of the conference, however.)

Although allaying the fears and suspicions of the developing countries was Strong's most difficult job, reasoning with some of the industrialized countries was not much easier. His approach was to emphasize the qualitative aspects of growth. Noting that a policy of absolute containment, of "no-growth," is not viable in the modern age, he opened the conference in Stockholm on June 5, 1972 by appealing to the affluent nations to "rethink" the purposes of growth, to see it "in terms of enriching the lives and enlarging the opportunities of all mankind." Such opportunities, he pointed out, can thrive only in "a total system," a "new kind of globalism" in which "man's activities are in dynamic harmony with the natural order."

Like most U.N. conferences, the one in Stockholm was not immune to ideological debate. Chemical defoliation in Vietnam, nuclear testing, and neo-colonial exploitation were among the political issues. But Strong achieved his main objectives. At the final meeting on June 16, 1972 the majority of the 1,200 delegates, representing 90 percent of the world's population, agreed on the following: the creation of Earthwatch, an international pollution monitoring network; a declaration emphasizing the responsibility of affluent nations to help lessen the gulf between them and the have-nots; and the recommendation that a United Nations agency be established to take action against pollution internationally, chiefly by serving as "a switchboard connecting users to people who have environmental answers." The unofficial report on the Stockholm conference, commissioned by Strong and written by Barbara Ward and René Dubos, is *Only One Earth; The Care and Maintenance of a Small Planet* (Norton, 1972).

Representatives from fifty-four nations form the governing council of the environmental program set up by the conference, but the practical work is vested in the secretariat, the United Nations Environment Program, headed by Strong. The secretariat, which has been working out of a relatively large office in Geneva, Switzerland and a smaller one at the U.N. in New York City, is in the process of setting up permanent headquarters in Kenya.

The first annual World Environment Day was universally celebrated on June 5, 1973, the first anniversary of the Stockholm Conference. Strong marked that occasion with a message in which he observed that because of "a new global awareness of our interdependence . . . doomsday is not inevitable." He also noted that attention is being paid to "the fight against the pollution of poverty no less than the pollution generated by affluence."

Maurice F. Strong and Pauline Olivette Williams were married on July 29, 1950. At last report they were living in Gingins, Switzerland, thirty miles north of Geneva, with their four children. (A Hungarian foster child they took into their home after the 1956 uprising in Hungary is now in his mid-twenties and living on his own.) In his *New Yorker* profile E. J. Kahn Jr. reported: "He is a man who, though not without his complexities, is almost totally without front. . . . Strong . . . has a substantial private income and enjoys excellent relations with the Swiss banking community, but he has no domestic help and drives his own car—usually, mirroring his entire life, at a very fast clip."

Strong is a slight man with a sprightly step who, according to Kahn, has "rather birdlike movements." In addition to Eskimo and Swahili, he knows French well enough to give speeches in it. The only alcoholic beverage he drinks is wine, with meals or on ceremonial occasions. In his *Maclean's* article Alan Phillips wrote that Strong is "by no means an orator" but that his "earnestness [is] . . . evident, his good humor infectious, his diffidence disarming." The honorary degrees bestowed on him are numerous, but, according to Phillips, he is still "embarrassed" by his lack of a regular degree.

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SUTTON, PERCY (ELLIS)

Nov. 24, 1920- City official; political leader
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The highest elected black official in New York state is suave Harlem Democrat Percy Sutton, president of the borough of Manhattan, New York City's central borough, the teeming, vital "Empire" island that by itself ranks among America's largest metropolises. By law the borough president has two votes on the city's powerful board of estimate, which allocates all funds for municipal departments and services. Beyond that stipulated prerogative, the borough presidency is what its occupant makes it, and Sutton, a sophisticated tactician who knows how to exert political clout without displaying fang or talon, has succeeded in being as effective an ombudsman for his polyglot constituency as possible in the face of a towering bureaucratic local government. "All people have rights," he has said. "It's my job to see that they get them." Before assuming his present post, in 1966, Sutton was a civil rights lawyer and a New York State Assemblyman. A founder of the New Democratic Coalition in New York state, he is a Democrat in the tradition of the Kennedys, Eugene McCarthy, and George McGovern.

The youngest of fifteen children, Percy Ellis Sutton was born on November 24, 1920 in San Antonio, Texas, to Samuel J. and Lillian Sutton. S. J. Sutton, as the father was generally known, was a small man, only five feet two inches tall, but Percy remembers that he "acted like he was ten feet tall." A former slave, born just before the Civil War, he was determined to provide the best opportunities possible for his offspring. The elder Sutton was a struggling, thrifty farmer at the time of Percy's birth, and he went on to become principal of Phyllis Wheatley High School, a black high school in then segregated San Antonio. He saw to it that every one of his twelve surviving children went to college, and the children themselves helped each other to complete their educations, the older ones giving financial and moral support whenever needed to the younger members of the family.

Percy was particularly attached to his next oldest brother, Alexander Carver ("Buster") Sutton, now a minister, who taught him to be "interested in people." The Manhattan Borough President has also always been very close to his brother Oliver, now a justice of the New York State Supreme Court. Another brother, G. J. Sutton, is the first black man from San Antonio to sit in the Texas House of Representatives.

Speaking of his father, Sutton told an interviewer for the New York *Post* (September 17, 1966), "He approached everybody with courtesy and kindness. . . . He recognized everyone's—even a streetwalker's—yearning for dignity and respect." Sutton recalled that when he was growing up in the San Antonio area black children were allowed to play in the "white" parks one day a year, June 19th, the anniversary of Texas' implementation of the Emancipation Proclamation. "It was never a big day for me . . . nor for any of the rest of us Suttons. We didn't go. You see, Daddy never walked a picket line or ever talked about civil rights, but he indoctrinated us all to live in an integrated world society which then did not exist."

A traumatic experience at age thirteen contributed to Sutton's firm commitment to the civil rights struggle. "I was passing out some NAACP pamphlets," he recalled in the New York *Post* interview, "and this big cop comes up and says "Nigger, what are you doing out of your neighborhood?' And then he proceeded to beat hell out of me." Then, as throughout his later life, he was guided by his father's admonition, "Suffer the hurts, but don't show the anger, because if you do, it will block you from being able to do anything effectively to remove the hurts."

After graduating from Phyllis Wheatley High School and working for a year on the family cattle farm outside of San Antonio, near Prairie View, Percy Sutton attended Prairie View Agricultural and Mechanical College, Tuskegee (Alabama) Institute, and Hampton (Virginia) Institute, without taking a degree. While studying he earned his living at various jobs, including—after he learned to fly—that of stunt pilot at county fairs.

When World War II broke out, Sutton tried to enlist in the United States Army Air Corps. Rejected by Southern white recruiting officers, he moved to New York City, where his enlistment was accepted. During the war he won combat stars as an intelligence officer with the 332nd Fighter Group's black 99th Fighter Squadron in the Italian and Mediterranean theatres of operation.

After his discharge from the Air Corps, in the rank of captain, Sutton returned to New York City to pursue a law degree on the GI Bill, the federal subsidy for military veterans. While taking a full schedule of classes at the Columbia University School of Law he worked in his spare time as a dishwasher, waiter, and bellhop, and later, while studying part time at the Brooklyn School of Law, he worked full time as, successively, a clerk in the General Post Office and a subway conductor. He took his degree at the Brooklyn School of Law in 1950 and passed the New York bar the following year. During the Korean conflict he again served in the military, as an Air Force intelligence officer and trial judge advocate.

In 1953 Sutton, his brother Oliver, and George Covington set up a law partnership on 125th Street, in the heart of Harlem. The socially conscious law firm handled many cases free of charge. Its clients ranged from an unknown outlaw named Malcolm Little (who would later become world-famous as Malcolm X) to the Baptist Ministers Conference of Greater New York. The dividing line between Sutton's legal practice and his involvement in public service and civil rights activity often disappeared. He was a consultant to the Student Nonviolent Coordinating Committee before its turn to militant black separatism, and he served in a succession of positions with the New York Branch of the National Association for the Advancement of Colored People, including the presidency (1961-62). As an NAACP leader he took part in sit-ins and other civil-rights demonstrations in the South in the early 1960's, and on one occasion, a "freedom ride" challenging bus and terminal segregation in Jackson, Mississippi, he was arrested. Following the massive arrests of civil rights workers in the South in 1963 and 1964, Sutton and his law partners represented more than two hundred defendants.

PERCY SUTTON

At the same time Sutton was trying to make his way in politics, at first by working without pay in a Harlem district leader's office. For eleven years he suffered rebuffs in his bids and those of his protégés for election to Democratic Party district leadership, the New York City Council, and the New York State Assembly. But finally he developed a solid political base, in partnership with Charles Rangel. In 1963 he and Rangel formed an insurgent Harlem Democratic political club, originally named for President John F. Kennedy. The organization, now known as the Martin Luther King Jr. Club, has nearly a thousand volunteer workers. It was the force that finally enabled Sutton to gain governmental office and eventually made it possible for Rangel to unseat Adam Clayton Powell in Congress.

Elected to the New York State Assembly in November 1964, Percy Sutton took his seat in the lower house of the Albany legislature on January 1, 1965. Almost immediately, his dynamic presence and his eloquence as a speaker made themselves felt in the Assembly. "Usually when people speak, we drift out to the phone or to get a few letters off," a fellow legislator commented. "Percy's one of the few Assemblymen who, when he gets up to speak, people start drifting back."

When Sutton arrived in Albany, the thirteen blacks, all Democrats, in the 165-member Assembly were discriminated against in the dispensing of legislative assignments, as witnessed by the fact that five powerful committees were, in keeping with tradition, totally white. Under Sutton's leadership, the blacks united and changed that situation. "Mr. Sutton went in to see the speaker, Anthony J. Travia," the "Times Man in the News" writer recounted, "and to tell him, with his usual suavity and persuasion, that the Negro members could conceivably cast their votes as a bloc, and he managed to hint that if the Negroes did not vote for Mr. Travia he might be denied the post of Assembly Speaker." Travia retained his post, with the help of black votes, and black assemblymen not only obtained positions on every major committee but one of them was made majority whip.

Sutton's leadership was not confined to spokesmanship for the black legislators. Successfully fighting powerful lobbies, he was instrumental in pushing through the Assembly two landmark reform bills, the Wilson-Sutton Divorce Law and the statute legalizing abortion in New York state. Another of his major legislative achievements was the S.E.E.K. (Search for Education, Elevation, and Knowledge) program, which enlarged the college-entrance opportunities of promising students from disadvantaged backgrounds. The Intercollegiate Legislative Assembly voted Sutton Assemblyman of the Year for 1966.

Constance Baker Motley was the third Negro in a row to fill the presidency of the Borough of Manhattan. In September 1966, after Mrs. Motley accepted an appointment to a federal judgeship, the New York City Council chose Percy Sutton to fill out her unexpired term as borough president. New York City has five boroughs, Manhattan, Brooklyn, Bronx, Queens, and Richmond (Staten Island). The central borough, Manhattan, has a population of 1,600,000 people, a constituency larger than all but four cities in the United States. When Sutton became president of the borough, 61 percent of the population was white (Jewish, Italian, Irish and so forth), 20 percent was black, 16 percent was Puerto Rican, and 3 percent was Oriental.

At the polls in November 1966 the voters of Manhattan ratified the City Council's choice of Sutton, by an overwhelming majority, exceeding the combined total of votes tallied by his two opponents, and three years later he was reelected by an even larger majority (87 percent). Sutton recognized early in his tenure as borough president that minority-group office-holders have a special problem: if they do not "holler loud enough" they are called "Uncle Tom"; if they do, the power structure considers them overaggressive. That problem was high on the agenda of a National Conference of Elected Negro Officials cochaired by Sutton in Chicago in 1967. He came away from the conference with the warning that "unless we let him [the elected Negro official] succeed, unless he has some success in moving the power structure . . . then comes the fire." He said that "the bomb thrower of tomorrow isn't going to be the shirtless one, the dirty one" but rather "the son of the middle-class Negro, the young fellow . . . who is coming out. He will be the person who is the creator of the disorder of tomorrow unless we change the system to let him and all others like him have an opportunity for success."

In protest against the old-line politics pursued at the Democratic National Convention in Chicago in 1968, Sutton gave up his seat as a delegate. That year he joined with other party leaders in trying to form a "new coalition" to restructure the Democratic party in New York state. The New Democratic Coalition sought to bring together people from the camps of the late Senator Robert F. Kennedy, Senator Eugene McCarthy, and Senator George S. McGovern, in addition to, in Sutton's words, "progressive supporters of Hubert H. Humphrey." After himself withdrawing from the Senate race in 1968, Percy Sutton supported Paul O'Dwyer in his effort to take away the Senate seat of Jacob K. Javits, and in the 1972 Presidential race he campaigned vigorously for peace candidate George McGovern. Sutton had begun to openly oppose the American military misadventure in Vietnam long before most politicians thought it politically expedient to do so.

In fulfilling his duties in Manhattan, Sutton has gained a national reputation as an expert on urban problems, especially those of big government, institutional expansion, and crime in the inner cities. On February 14, 1972 he announced a plan for decentralizing city government in such a way as to improve city services while cutting costs. To allow greater citizen participation in government and make city officials more directly answerable to the taxpayers, he proposed three levels of government: the neighborhood council, the county government, and the city government. Although the city, at the highest level, would retain taxing authority and continue to maintain such services as fire and police protection, the local councils would assume responsibility for such services as snow removal, garbage collection, street lighting and repair, and neighborhood welfare centers. He pointed out that in contrast to the "cumbersome, costly, and ineffectual" government of New York City, "the small cities and towns of our nation . . . still belong to their citizens" and "retain a sense of the personal relationship between the taxpayer and the tax taker." According to David K. Shipler of the New York *Times* (February 15, 1972), Sutton's plan would, incidentally, convert the "relatively weak post of borough president into the more powerful one of county executive." The usual plans for "community control" advocated by many black leaders have been opposed by Sutton, as failing to take into account the fact that control of local institutions is useless without control of purse strings.

The building programs involved in institutional expansion, in Sutton's view, often disrupt community life, forcing many people from their homes and putting sudden new strains on housing. Speaking before a legislative hearing of the New York Bar Association on November 11, 1972, he called for an "immediate moratorium" on new construction by colleges, hospitals, public utility companies, and cultural institutions in Manhattan. To prevent further unchecked growth, he suggested that institutions receiving city or state funds be required to submit detailed plans for physical expansion to community boards and to the public for their approval.

Chairing a public hearing on crime in the Harlem community sponsored by the Haryou-Act Community Corporation on December 10, 1972, Sutton acknowledged that "the overwhelming majority of us are virtually imprisoned by the few of us." He said that a solution to the problem of street crime required not only more effective police and judicial work but a concerted effort by the city government to ameliorate the conditions in housing, employment, drug traffic, and so forth that breed crime.

In the late 1960's Sutton directed a city-funded study of the cultural needs of New York's black community. That study convinced him more than ever of the importance not only of such activities as music festivals, street theatres, outdoor concerts, and art workshops but the mass media as a factor in cultural development. The communications system, he observed, would be "the most important factor in the developing of black progress in the next decade." Persuaded that "black persons must control elements in the news media in order to liberate themselves," he formed a black group called AMNEWS, which purchased the New York *Amsterdam News*, the second-largest black weekly in the United States, in April 1971 for a reported $2,000,000. The AMNEWS group also included Clarence B. Jones, a lawyer and stockbroker, Sutton's son Pierre, publisher of the New York *Courier*, a small weekly tabloid, and his brother Oliver. Sutton and Jones were also cofounders of the Inner City Broadcasting Corporation, which purchased radio station WLIB-AM on July 14, 1971 for an estimated $1,900,000, making it the first black-owned New York City station.

Sutton is an adviser or counsel to many Harlem and Afro-American institutions, including Harlem Hospital and the United Black Association. His honors include an honorary Doctor of Laws degree from Morgan State College of Maryland. The borough president is in increasing demand as a guest lecturer or "politician in residence" on college campuses.

Percy Sutton is tall, athletically built, bearded (as of early 1973), immaculate in his grooming, and careful in his wardrobe (which extends from work-a-day silk suits to informal beret-and-sneakers). The articulate borough president is soft-spoken, hardly ever raising his voice, believing it is more important "to keep the lines of communication open with those with whom you disagree." Gregarious and genuinely concerned with people, he finds it no chore to walk the streets of Manhattan, as he does regularly with his personal assistant Joseph Teixeira, meeting his constituents and hearing their complaints and opinions. A reader of current events and political biographies, he has devoured almost all the books written by or about Adlai Stevenson Sr. and John F. Kennedy. Coming from Texas as he does, he likes Mexican foods as well as collard greens and candied yams. He drinks an occasional bourbon and branch water but his favorite drink is lemonade, of which he consumes more than a quart a day.

Sutton and his wife, the former Leatrice O'Farrell, were first married in 1943. They were divorced in 1950 but after what Sutton calls "an interim marriage," in which he discovered that he "didn't know how well off" he had been, they were remarried. In addition to his and Leatrice's son, Pierre Monte, Sutton has a daughter, Cheryl Lynn, by his second wife. The Suttons live in a luxury apartment building, part of the Lenox Terrace complex, in Harlem. As borough president, Sutton is paid $35,000 a year and provided with a chauffeur-driven limousine.

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TERESA, MOTHER

Aug. 27, 1910- Roman Catholic missionary
Address: Missionaries of Charity, Nirmal Hriday Home for Dying Destitutes, 5A Lower Circular Rd., Calcutta, India

In the current ebb tide of institutional Christendom, the only Roman Catholic religious order that is growing rather than diminishing is the Congregation of the Missionaries of Charity, led by one of the best known and loved figures in the church today, saintly Mother Teresa of Calcutta. Dedicating herself to an austere life of service among "the poorest of the poor," Mother Teresa founded her congregation in 1950, with an initial membership of twelve. The community now has approximately 700 sisters and 100 brothers in more than fifty houses around the world, most of them in Mother Teresa's adopted India. Working with abandoned and poor children and sick and dying adults, they have over the years taken in—for recuperation, sustained care, or decent death—tens of thousands of penniless ill, including lepers; sheltered 1,600 orphans and unwanted children; taught thousands more in their schools; and treated millions in their clinics.

One of three children—two girls and a boy—of Albanian parents, Mother Teresa was born in Skopje in what is now Yugoslavia on August 27, 1910. Her original name was Agnes Gonxha Bojaxhiu. Mr. Bojaxhiu was a grocer, but the family's stock was more peasant than merchant, as Mother Teresa told Malcolm Muggeridge. In his book on her and her work, *Something Beautiful for God* (1971), Muggeridge writes: "This is apparent in her appearance and bearing and way of looking at things. Without the special grace vouchsafed her, she might have been a rather hard, even grasping, person. God has turned these qualities to his own ends. I never met anyone less sentimental, less scatty, more down-to-earth."

MOTHER TERESA

As a student at a public school in Skopje, Agnes Bojaxhiu was a member of a Roman Catholic sodality with a special interest in foreign missions. "At the age of twelve I first knew I had a vocation to help the poor," she has recalled. "I wanted to be a missionary." She told Malcolm Muggeridge that the only impediment to her vocation was her exceptionally happy home, which she did not wish to leave. "Of course the vocation won . . . ," Muggeridge writes. "She gave herself to Christ, and through him to her neighbor." One of her favorite quotations is the statement of St. Paul, "Yet not I, but Christ lives in me."

When Agnes was fifteen she was inspired to work in India by reports sent home by Yugoslav Jesuit missionaries in Bengal. At eighteen she left home to join the Sisters of Loretto, a community of Irish nuns with a mission in the Archdiocese of Calcutta. After training at Loretto institutions in Dublin, Ireland and Darjeeling, India, she took her first vows as a nun in 1928 and her final vows nine years later.

While teaching and serving as principal at St. Mary's High School in Calcutta, Mother Teresa was struck to the heart by the suffering she glimpsed outside the cloister walls, in the teeming slums of Calcutta: the homeless street urchins; the ostracized lepers, some from upper-caste families; and other destitute ill, lying in streets and alleys, the prey of rats and ants. In 1946 she received a "call within a call," as she has described it. "The message was clear. I was to leave the convent and help the poor, while living among them." Two years later the Vatican granted her permission to leave Loretto and pursue her new calling under the jurisdiction of the Archbishop of Calcutta.

After three months of accelerated medical training under the American Medical Missionary Sisters in Patna, India, Mother Teresa went into the Calcutta slums and gathered children cut off from education into her first school, which was in the open air. Soon, donors came forth with facilities, and volunteers—many of them former students of hers—came to dedicate their lives. The Missionaries of Charity became an official religious community within the Archdiocese of Calcutta in 1950, and fifteen years later the Vatican recognized it as a pontifical congregation, directly under the jurisdiction of Rome.

In accordance with the constitution and rules created by Mother Teresa, the members of the congregation take the traditional vows of poverty, chastity, and obedience, but the vow of poverty is stricter than in other congregations because, as Mother Teresa has explained, "to be able to love the poor and know the poor we must be poor ourselves." In addition to the three traditional vows, the Missionaries of Charity take a unique fourth vow, a promise to give "whole-hearted free service to the poorest of the poor—to Christ in his distressing disguise." Mother Teresa, as quoted by Malcolm Muggeridge, explains: "This vow means that we cannot work for the rich; neither can we accept any money for what we do. Ours is to be a free service, and to the poor." All of the material resources of the community are donated.

In 1952 Mother Teresa opened the Nirmal Hriday ("Pure Heart") Home for Dying Destitutes in a dormitory—formerly a Kali temple hostel—donated by the city of Calcutta. Although some of those taken in survive (and are given work training), the primary function of Nirmal Hriday is, as Sister Lourdes of the Missionaries of Charity has explained, to be "a shelter where the dying poor may die in dignity." John E. Frazer described the shelter in an article on Mother Teresa in *Our Sunday Visitor* (February 4, 1973): "Today some 150 homeless poor, many of them critically ill, are washed, fed, and sheltered there and treated by the sisters and doctors and the Missionary Brothers of Charity. . . . Some 27,000 persons, unacceptable anywhere else, have been brought here. This is no sunlit, gleaming convalescent home, flowers at every bedside. There is a heavy odor of disinfectant, and blue steel cots in long rows sit close to the stone floor, lest the weak fall out and hurt themselves. But Nirmal Hriday is clean and orderly, and those for whom no one cares find care and human warmth here."

The missionaries began special treatment for lepers in 1957. When Pope Paul VI gave Mother Teresa his white ceremonial Lincoln Continental limousine during a visit to India in 1964, she auctioned off the car without so much as taking a ride in it and used the proceeds of the auction to build a colony for lepers in West Bengal. From the beginning the leper colony, and the training of sisters for work there, has been under the direction of one of the community's medical volunteers, Dr. Senn.

The Missionaries of Charity worked only in Calcutta until they developed a sufficiently large nucleus of trained members for expansion elsewhere. In addition to their main school in Calcutta, a bamboo structure where several hundred children between the ages of five and thirteen are taught, they opened nine smaller schools in the city, and with money provided by the Magsaysay Foundation they built a home for orphans and other abandoned children. In 1959 they opened their first house outside of Calcutta, in Drachi. Soon afterward they expanded to Delhi, and thence to twenty-two other Indian cities. As Mother Teresa traveled abroad in the 1960's she left small nuclei of nuns in Ceylon, Tanzania, Australia, Venezuela, and Italy.

Malcolm Muggeridge met Mother Teresa in London in 1968, when he interviewed her for BBC television. In *Something Beautiful for God* he recalls the moment she walked into the room for the interview: "It was for me one of those special occasions when a face, hitherto unknown, seems to stand out from all other faces as uniquely separate and uniquely significant, to be thenceforth forever recognizable. Though we pursue egotistic and carnal ends with an avidity that, alas, not even advancing years can wholly cure, we yet recognize with delight the spirit that has detached itself from these purposes. . . . I knew that, even if I were never to see Mother Teresa again, the memory of her would stay with me forever."

Muggeridge recounted the interview: "Mother Teresa's answers were perfectly simple and perfectly truthful; so much so that I had some uneasiness about keeping the interview going for the required half hour. Controversy, the substance of such programs, does not arise in the case of those who, like Mother Teresa, are blessed with certainties. . . . Mother Teresa was laconic when I asked her whether she did not think that the destitution she was trying to cope with in Calcutta required a government agency disposing of vastly greater resources of money and manpower than her Sisters of the Missionaries of Charity did or could. The more government did the better, she said; what she and the Sisters had to offer was something else—Christian love. Criticism of Mother Teresa is often directed at the insignificant scale of the work she and the Sisters undertake by comparison with the need. . . . It is perfectly true, of course, that statistically speaking what she achieves is little, or even negligible. But then Christianity is not a statistical view of life. . . . Mother Teresa is fond of saying that welfare is for a purpose . . . whereas Christian love is for a person."

In the television interview Muggeridge raised another negative point: "whether, in view of the commonly held opinion that there are too many people in India, it was really worth while trying to salvage a few abandoned children who might otherwise be expected to die of neglect, malnutrition, or some related illness." Muggeridge recalls: "It was a point, as I was to discover subsequently, so remote from her whole way of looking at life that she had difficulty in grasping it. The notion that there could in any circumstances be too many children was, to her, as inconceivable as suggesting that there are too many bluebells in the woods or stars in the sky. In the film we [later] made in Calcutta, there is a shot of Mother Teresa holding a tiny baby girl in her hands; so minute that her very existence seemed like a miracle. As she holds this child she says in a voice, and with an expression, of exaltation most wonderful and most moving: 'See! there's life in her!' "

The film to which Muggeridge refers was a BBC project produced and directed by Peter Chafer in 1969. The cameraman was Ken Macmillan, famous for his filming of the Kenneth Clark's BBC series *Civilisation*. Muggeridge is persuaded that an "actual miracle" took place during the filming. Macmillan insisted that filming the inside of the Home for Dying Destitutes would be impossible because the light, provided by small windows high up in the walls, was dim, and the crew had not come prepared with lighting equipment for such a contingency. "It was decided that, nonetheless, Ken should have a go, but by way of insurance he took, as well, some film in an outside courtyard where some of the inmates were sitting in the sun. In the processed film the part taken inside was bathed in a particularly beautiful light whereas the part taken outside was rather dim and confused. . . . Ken has all along insisted that, technically speaking, the result is impossible. To prove the point, on his next filming expedition—to the Middle East—he used some of the same stock in a similarly poor light, with completely negative results."

On March 26, 1969 the International Association of Co-Workers of Mother Teresa was affiliated to the Missionaries of Charity. As defined in its constitution, the association is an organization of men, women, and children "who seek to love God in their fellow men through wholehearted free service to the poorest of the poor of all castes and creeds and who wish to unite themselves in a spirit of prayer and sacrifice with the work of Mother Teresa and the Missionaries of Charity." The constitution describes "the poor" as "those who are seriously deprived, materially, spiritually, or socially, in relation to their neighbors" and it calls especially for "concern for those who are unwanted and unloved."

Missionaries of Charity houses were opened in Amman (Jordan), in July 1970, and in the East End of London, the following December. In 1971 a small group of Mother Teresa's nuns began working in an undisclosed location in New York City's Harlem. When Mother Teresa received the Pope John XXIII Peace Prize in Rome on January 6, 1971 she said that she would use the prize money, $25,000, to build a new leper colony. Later in the same month she flew to Dacca, India to open a home for Bangladesh women raped by Pakistani soldiers. The $15,000 awarded her by the Joseph Kennedy Jr. Foundation in October 1971 went to a home for the handicapped in Damdam, India.

After spending several weeks with her sisters in London in the autumn of 1971, Mother Teresa made a surprise visit to strife-torn Belfast, Northern Ireland, where she talked to the British soldiers, prayed for peace with Irish women, and, in the cause of reconciliation, paid a call on the Reverend Ian Paisley, the controversial Protestant leader. In 1972 Missionaries of Charity led by

Mother Teresa waded knee-deep in muck to help rescue slum dwellers when monsoon floods caused the sewers to overflow in low-lying areas of Calcutta.

"Mother Teresa's most astonishing and bewildering characteristic is her lack of any sense of indignation . . . ," Polly Toynbee wrote in the London *Observer* (October 3, 1971). "Mother Teresa reminds one sharply that in the teachings of Christ there is no rage and indignation, no burning desire to change the horrifying injustices of a society that allows such poverty; like it or not, there is only the injunction to love and turn the other cheek." Regarding socially militant Catholic dissidents, such as the Berrigan brothers, she told Miss Toynbee: "If they feel this is the way they must serve Him, that is between them and God. . . . I am called to help the individual, to love each poor person, not to deal with institutions."

Mother Teresa is a tiny, stooped bundle of energy, five feet tall and slight of build. Polly Toynbee, when she interviewed her for the *Observer*, was surprised to find that "she looked tough and alert, no saintly Madonna." Miss Toynbee described her as having "a wrinkled brown peasant face, lumpy nose, long teeth, and sharp black glittery eyes." John E. Frazer reported in his article in *Our Sunday Visitor* that she has a "calm, straightforward manner" and while she "can break easily into laughter . . . she can also be insistent, even salty in her low, soft voice if this will benefit the needy." Others have described her as "mesmerizing" and "charismatic" in her power to attract donations and recruits. "It is the force of her own indomitable personality that draws new nuns to her, more than the work she is actually engaged on," Polly Toynbee wrote. "Other orders, after all, tend the poor and the sick as well. All these girls want to work with *her* and be near *her* as much of the time as possible. She moves like the still point in a whirlpool of poverty and misery. The sisters in houses in other parts of the world eagerly await her visits. They feel her calmness and goodness reassures and fortifies them."

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TETLEY, GLEN

Feb. 3, 1926- Dancer; choreographer
Address: b. c/o John Perry, Trafalgar Perry Ltd., 49 Noel Rd., London, N. 1, England; h. Giro Dei Condotti, Spoleto, Italy

Hailed in Europe as an innovative choreographer and a major influence in contemporary dance, Glen Tetley has not yet been received with equal enthusiasm in his native America. Although other choreographers have acknowledged the value of borrowing judiciously from both classical and modern techniques, it is the iconoclastic Tetley who has best demonstrated the vigorous hybrid strain that results from a fusion of the two forms. His cool, plotless, intellectually conceived kinetic designs have sometimes alienated American audiences more accustomed to narrative dance than to explorations of the dynamics of human movement, but even those indifferent spectators responded, in SRO numbers, to *Mutations*, the now famous nude ballet he staged for the 1972 American tour of the Netherlands Dance Theater.

Glen Tetley was born in Cleveland, Ohio on February 3, 1926 to Glenford Tetley, a businessman who eventually became vice-president of Lumbermen's Mutual Insurance Company, and Eleanor (Byrne) Tetley. His mother's family, of English-Scottish-Irish-Welsh descent, was composed mainly of newspaper writers and editors and, when the family moved to Pittsburgh, it was natural for Tetley to join the *Pittsburgh Post-Gazette* as a copy boy. A nine-year bout with bone cancer, temporarily paralyzing his left arm, curtailed many of his boyhood activities. One diversion that constituted his introduction to theatrics involved some fuse-blowing lighting experiments for a puppet stage that his mother had given him.

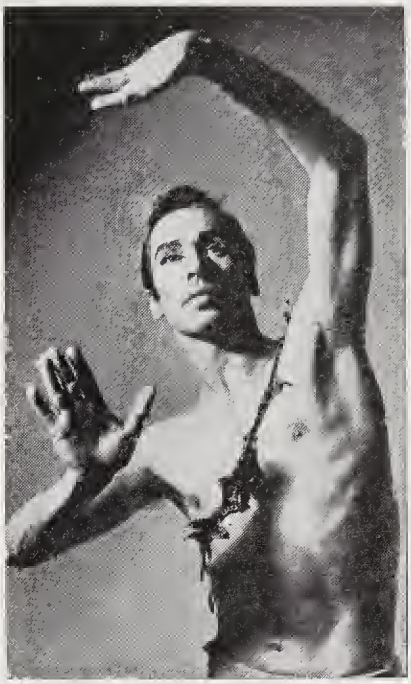
When he was eighteen, Tetley's high school English teacher arranged for him to appear as an extra in local productions of *Aurora's Wedding* and *Bluebeard*. It was, as Tetley acknowledged in an interview with Ian Woodward, dance critic for the *Christian Science Monitor* (February 3, 1972), the first thing that had ever made sense to him. Unfortunately, he had already enlisted in the United States Navy as a medical trainee. After two years as a premedical student at Franklin and Marshall College in Lancaster, Pennsylvania, Tetley transferred to New York University in 1946, where he combined dance training with his undergraduate studies. In 1948 he obtained his B.S. degree.

Considering his reputation as a dancer and his creative ability as a choreographer, it is remarkable that Tetley was such a late-starter in his career. He studied briefly with Martha Graham, then, on a scholarship, joined the Hanya Holm School of Contemporary Dance, where he trained from 1946 to 1951. Penniless, he lived in the boys' dressing room and scrubbed the studio each morning in exchange for room and board. An insecure "struggling adult" in classes with "kids of twelve and thirteen" who did "everything bloody fantastically," Tetley developed a compelling desire to compensate for lost time and enrolled in the Metropolitan Opera Ballet School to study classical ballet under Margaret Craske and Antony Tudor.

Quickly becoming Holm's assistant, Tetley served as a guest choreographer at her summer dance sessions at Colorado College from 1946 to 1949 and at the Yale Dramatic Workshop in 1947 and 1948. Under her guidance, he acquired the strict technical discipline and comprehension of the mechanics of movement that are the indelible marks of Holm's instruction. In Tetley's estimation, his rigorous training provided "a basic approach to all techniques" that helped him to free his body for any kind of dancing. His professional career, encompassing classical ballet, opera-ballet, and musical comedy as well as modern dance, confirms his evaluation.

In 1948, just two years after his first dancing lesson, Glen Tetley appeared as a featured dancer in the Experimental Theatre's *The Eccentricities of Davy Crockett* (a segment of *Ballet Ballads*), and in *Kiss Me Kate* and, in 1950, in the Broadway hit *Out of This World*. All were choreographed by Hanya Holm. In 1951, on the NBC Opera, he danced in the world première of Gian-Carlo Menotti's *Amahl and the Night Visitors*. On the strength of his performance in those roles, Tetley became a soloist with the New York City Opera from 1952 through 1954, returning in 1959 to dance in John Butler's production of Carl Orff's *Carmina Burana*. As a principal dancer with Butler's company, Tetley toured Europe and appeared in several televised works for *Omnibus, Camera Three, Adventure,* and *Look Up and Live.* In his New York *Herald Tribune* review (May 5, 1955) of Butler's stage production *Three Promenades With the Lord,* Walter Terry named Tetley "one of the top male dancers in America," adding that he danced with "uncommon technical skill and, what is more important, with such spirited conviction that one found himself believing that dancing was man's most remarkable and desirable invention." In a succession of concerts at home and abroad in the late 1950's and early 1960's he earned critical approbation as a guest artist with the Robert Joffrey Ballet, the American Ballet Theatre, Jerome Robbins' Ballets: U.S.A., and the Martha Graham Dance Company.

"An Evening of Theater Dance," four original one-act ballets introduced by his own company on May 5, 1962 at the New York Fashion Institute of Technology, heralded the emergence of Tetley as a choreographer of unusual ability and considerable potential. Repeated on the following night, the program consisted of *Gleams in the Bone House* (Harold Shapero); *Birds of Sorrow* (Peter Hartman); *How Many Miles to Babylon?* (Carlos Surinach); and *Pierrot Lunaire* (Arnold Schoenberg). Of the new works, it was *Pierrot Lunaire,* a choreographic interpretation of the traditional *commedia dell'arte* contest between innocence and experience that moved the New York *Times* (May 20, 1962) critic John Martin to announce "the presence of a work of subtle, imaginative and wholly enchanting art." Tetley's careful synthesis of the visual and aural elements of his production, combining Rouben Ter-Aruntunian's striking scaffold-like set, Will Rittman's evocative lighting, and Schoenberg's *sprechstimme* song cycle created, in Martin's opinion, a stunning theatrical piece. Dramatically straightforward, *Pierrot* abounds in the multiple images and complex allusions that have become characteristic of Tetley's work.


GLEN TETLEY

Because, as Tetley explained in an interview for *Dance* (February, 1971), "it asked no questions of me. It just said: Make Ballets. And it gave me all the support in the world," he joined the Netherlands Dance Theater as a guest artist and choreographer in 1962, staging his *Pierrot Lunaire* and other ballets, and dancing in two Butler ballets—*Carmina Burana* and *Hadrianus.* Its remarkable technical skill, adventurous programs, and effective blending of classical discipline with modern idiom made the Dutch company, for which Tetley has created twelve ballets to date, an ideal laboratory for his dance experiments. To make his first work for the Netherlands Dance Theater "specifically Dutch," Tetley turned to Rembrandt for inspiration, basing his one-act allegory of life and death on the master's "The Anatomy Lesson." His innovative choreography for *The Anatomy Lesson* (Marcel Landowsky) and *Sargasso* (Ernst Krenek) in 1964 and *The Game of Noah* (Igor Stravinsky) and *Field Mass* in 1965 propelled the exciting development of the Netherlands Dance Theater and enhanced Tetley's stature as a choreographer.

After the American première of *Sargasso* on March 24, 1965, Walter Terry headlined his review in the *Herald Tribune* the following day, "A Milestone for Ballet." The inclusion of a modern work without "one traditional ballet step" into the balletic repertory of a major company was, in Terry's opinion, a landmark in dance history. In the powerfully erotic ballet, described by Clive Barnes as an "excursion into the Tennessee Williams country," a desperately unhappy middle-aged woman, danced by the American Ballet Theatre's Sallie Wilson, is trapped by her own unfulfilled desires. "It is a picture of aimless, questing promiscuity, or rather—for this is a moral, even a censorious ballet—the empty pain that results from social noncommitment," Barnes wrote in his New York *Times* review (February 5, 1966). "It is a cat on a hot tin roof that has long gone cold and the cat now just jumps to keep warm." For the American Ballet Theatre's following season, Tetley choreographed *Ricercare* (Mordecai Seter), a sensual exploration by two lovers of their developing relationship. The detached restraint of the classic pas de deux format prompted Walter Terry to comment in the New York *Herald Tribune* (January 26, 1966) that although the bodies entwined "in the quest for new tactile unions . . . the tactile explorations seem cerebral (always Mr. Tetley's pitfall as a choreographer) rather than dramatic."

Mythical Hunters (Oedeon Partos), originally created in 1965 while Tetley was a guest choreographer for the Batsheva Company of Israel, had its American première at the Hunter College Playhouse in New York in April 1966, with Tetley and Carmen de Lavallade, one of Tetley's favorite partners, dancing the principal roles. In primitive, ritualistic sequences the action alludes to the male hunter's atavistic pursuit of his female prey. It was irritatingly obscure to some critics even after repeated viewings, but Clive Barnes, writing in the New York *Times* (April 2, 1966), felt that although Tetley's choreography was enigmatic, it was certainly his "most fecund in pure dance invention." In the fall of 1967, Tetley provided the one new offering of the Rebekah Harkness Dance Festival in New York's Central Park—*Dithyramb* (Hans Werner Henze), a plotless, corybantic dance. Tetley's carefully wrought choreography, with its judicious use of static poses as contrast in an otherwise wildly impassioned, fast-moving dance, was, for Clive Barnes in the New York *Times* (September 4, 1967), an indication of his "growing interest in pure dance and his increasing mastery of the medium."

Enlarging his sphere of artistic influence, in 1967 Tetley joined the recently re-formed Ballet Rambert, an American-oriented British company. During his first season he staged four ballets—*Pierrot Lunaire, Ricercare, Freefall,* and *Ziggurat. Freefall* (Max Schubel), first performed publicly by the University of Utah Repertory Dance Theater under Tetley's direction in the spring of 1967, opened the new Rambert season. A somewhat intellectual excursion into outer space, *Freefall* explores the dynamics of movement slowed by weightlessness. Working without his usual scenario, Tetley invited his dancers (two men and three women) to experiment with a variety of erotic pairings. "I wanted to achieve between people a freefall of associations and relationships," he explained in an interview for *Dance and Dancers* (December, 1967). Several conservative critics, objecting to the sexually frank duets, equated *Freefall* with free love.

Ziggurat, choreographed especially for the Ballet Rambert and first performed on November 20, 1967, investigates the relationship between man and his gods. To emphasize the bewildering confusion of primitive man, Tetley selected Karlheinz Stockhausen's electronic scores "Kontakte" and "Gesang der Jünglinge" and commissioned a distinctive set of tubular metal structures and color slide projections. Structurally and thematically cyclical (like many Tetley creations), it opens and closes with the ensemble frozen in terror, a striking visual image recalling the Assyrian bas-relief that inspired the dance.

A second original work that Tetley mounted for Rambert was *Embrace Tiger and Return to Mountain* (Morton Sobotnick). Here Tetley used as his point of departure the seventeenth position in the series of T'ai Chi exercises, a system of Chinese shadow boxing developed in the sixth century. Although most critics were fascinated by the unusual blend of calisthenics and dance, the New York *Post*'s Frances Herridge (May 14, 1969) deplored Tetley's tendency "to intellectualize rather than feel his creations."

In 1969 Tetley rejoined the Netherlands Dance Theater. Under his artistic direction and that of the Dutch choreographer Hans van Manen, both inclined to experimental forms, the company presented several definitive works. The surrealistic *Imaginary Film* (Schoenberg), a spoof of classical ballet and Hollywood fantasies, featured a Daliesque display of roller-skating ballerinas and hard-hatted tap dancers. Dance and poetry were combined in *Circles* (Luciano Berio), a balletic interpretation of an e e cummings poem that many critics denounced as bafflingly obscure.

The controversial ballet *Mutations* (Stockhausen), a collaborative effort of Tetley and van Manen combining filmed and live choreography, provided a spectacular culmination to the 1970 season. *Mutations* presented a ritualistic, analytic celebration of body movement, examining the mechanics of change and motion, first with the dancers clothed, then naked. Critics hotly disputed the use of nudity, some claiming that nakedness was only a gimmick to sustain interest in an otherwise artistically flimsy piece of choreography. Others, among them the influential Clive Barnes, insisted that the nudity was introduced for serious choreographic purposes. Although the bait of naked bodies lured large audiences, particularly in the United States where promoters emphasized the prurient aspects of the ballet, the nude passages were executed in a restrained manner that was by intention neither sexually provocative nor abandoned, but as Tetley explained, deliberately "very cool" and "very elevated." In his *Newsweek* review (April 10, 1972), Hubert Saal complained that "the less the dancers wore the less they danced, as if afraid that nakedness in motion would offend." With "only an occasional nod in the direction of sensuality," *Mutations* was "a shameful waste of good dancers and beautiful bodies," Saal added. Following a policy dispute with the management of the Netherlands Dance Theater, Tetley resigned at the end of the 1970 season.

Most recently, Tetley has created the plotless *Field Flowers* (Stockhausen), a contrast of male and female movements, for the Royal Ballet's 1971 repertory; *Rag Dancers*, a story-ballet inspired by the homeless poor of the streets, for the Ballet Rambert; and *Small Parades* (Edgard Varèse) for the Netherlands Dance Theater. With his "sensuously appealing" *Small Parades*, wrote Clive Barnes in the New York *Times* (April 1, 1972), Tetley achieved a "perfect amalgam of classic ballet and modern dance."

Despite his receding hairline, the trim but sinuously powerful Tetley appears much younger than his forty-seven years. A contemplative man, he is private about his personal life but communicative about his profession. He is modest in his estimation of the range and duration of his artistic influence and achievements. "To me the durability of the entire experience is the contact that I have with the dancers in the studio or as a member of the audience in watching their performances," he told Ian Woodward. "I don't in myself feel that I have ever achieved the maximum of what I felt I should or could do." More than anything else in his multifaceted career, it is the "autonomy one has as a choreographer, the fact that in essence you are in complete control of what you're doing" that he prizes most. Because he feels that dance experimentation in the United States is involved with "nonmovement, nondancing, nontheater, nonmusic," he prefers to live and work in Europe, with bases in London and Spoleto, Italy.

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THEODORAKIS, MIKIS (thā-ō-dōr-ä'kis mi'kis)

July 29, 1925- Greek composer; musician
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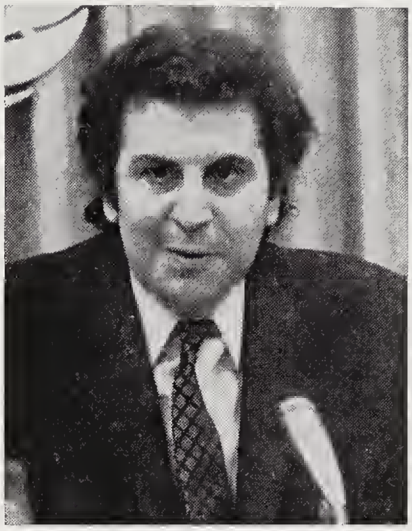
Known throughout the world as the composer of the earthy, infectious theme from *Zorba the Greek* (1964) and the pulsating scores for two Costa-Gavras political films, Z (1969) and *State of Siege* (1973), Mikis Theodorakis has revitalized the music of modern Greece. Although trained in classical composition, he became the most famous pop music composer in Greek history, and 6,000,000 records, more than half of the output of the Greek recording industry in the 1960's, bore his name. After his music became a symbol of resistance to the military regime, Theodorakis became its most celebrated political prisoner. His music was banned within Greece, but he continued to compose, often in a prison cell, the songs that fortified the resistance movement within his native land and embodied for foreigners the unconquerable spirit of Greece.



MIKIS THEODORAKIS

Michalis Theodorakis was born on the Aegean island of Chios on July 29, 1925, the first of several children of Yiorgos and Aspasia (Poulakis) Theodorakis. Because his Cretan father, a lawyer and minor government official, was frequently transferred from one provincial town to another, Mikis, as he was called by his family and friends, was exposed to a wide variety of traditional Greek music at an early age. The boy's special interest in liturgical music was encouraged by his devout grandmother and the local bishops who invited him to serve as cantor. A tall and awkward adolescent, Mikis withdrew into a world of poetry and music and, while a violin student at the Patras Conservatory of Music, began writing songs for his own small band. He composed his first classical work, *Concerto for Violin*, when he was fourteen. At the same time he developed a passionate interest in politics, joining General John Metaxas' disciplined paramilitary National Youth Organization.

During the next few years, despite invasions by Italy in October, 1940 and Germany in April 1941, Theodorakis continued to devote most of his time and energy to the study of music. He became soloist and choirmaster at St. Barbara's Church in Tripolis, formed the Ghorodia Ethnikon Skopon (Choir of National Aims), and composed *The Lord*, an oratorio, the song-cycle *Grievous Nature*, and the hymn *Troparian for Kassiani*. When he was refused admission to the Athens State Conservatory, the disappointed Theodorakis temporarily discarded his musical ambitions and directed his attention to political activity. On March 25, 1942, at a Resistance Day rally, he was arrested and tortured by Italian soldiers before fleeing to the relative safety of Athens.

In Athens, Theodorakis, who had begun preparations for law school at the insistence of his father, finally won a scholarship to the Athens Conservatory. There he joined the United All-Greek Youth Organization (EPON), an arm of the communist-led National Liberation Front. He explained his conversion to Marxism in an interview with Don

Heckman of the New York *Times* (August 16, 1970): "I knew [the Marxists] were right—yet at the same time they were tearing apart the ideals of my youth. . . . But what finally convinced me was not so much the ideas as the personal examples being set by the Communists . . . [who sacrificed] their lives for their ideas. . . . They died singing the 'Internationale' and shouting slogans about Greece and the people. . . . I entered Marxism through the door of nationalism and patriotism." As head of the new EPON cultural center in Athens, Theodorakis reconciled his musical and political ambitions. His oratorio *Third of December*, inspired by the 1944 "Bloody Sunday" demonstration against the British occupational forces in which twenty-eight partisans were killed, was first performed publicly at the center in 1945. In an outburst of creative energy and patriotic fervor, he composed a number of songs for the Resistance, several short pieces for piano and violin, the song-cycle *Love and Death*, and the impressive *The Feast of Assi-Gonia*, his first full-length symphony.

At the close of World War II the struggle between royalist and populist political factions exploded into civil war. Suspected of being "dangerous to the public order" of King George II's regime, guerrilla sympathizers were arrested and deported to prison camps throughout Greece. Because of his EPON connections, Theodorakis was arrested in July 1947 and sent to a prison on the island of Ikaria, near the Turkish coast. In September a conciliatory coalition government granted amnesty to the political prisoners and Theodorakis returned to Athens, only to be re-arrested and sent back to Ikaria the following June. During his second exile in Ikaria he composed the *Elegy and Threnody for Vassilis Zanos*, a composition for strings in memory of his dead Marxist compatriot, the *Passacaglia on a Theme of the Islands* for orchestra, and the *Preludio-Penia-Choros*, a prelude and dance based on prisoners' songs. In December 1948 he was transferred to the notorious concentration camp on the island of Makronisos for alleged "military training." Beaten, tortured, his leg broken, Theodorakis, now suffering from advanced tuberculosis, was released in August 1949. The physical and psychological tortures at the hands of the sadistic Makronisos commandant had such a profound effect on Theodorakis that, when faced with the possibility of a return to the prison two years later, he attempted suicide by eating gunpowder.

In pursuit of a musical career, Theodorakis began writing articles criticizing established musical practices for various newspapers, among them *Avgi* (Dawn), the communist United Democratic Left's daily paper. To illustrate his radical theories of composition, he composed two ballets, *Orpheus and Euridice* and *Greek Carnival*, for the Elliniko Chorodrama dance company, arranged the music for the ancient dramas performed by the National Theatre, and scored the American film *Barefoot Battalion* (1953) and the Greek production *Eva* (1953). His promise as a composer won him a three-year grant from the French government to study at the Conservatoire de Paris. From 1954 to 1960 Theodorakis completed twenty-one works in Paris, including *Le Feu aux Poudres* and *Les Amants de Teruel* for the Ballet de Paris and *Antigone* for the Royal Ballet. It was *Antigone* that defined his course of action, both musically and politically. Years later, in an article entitled "Return to the Roots" for *E Genia mas* (January 15, 1966), Theodorakis wrote that while much of *Antigone* was mathematically calculated, its most successful section, the chorus, "was smooth as a Byzantine melody, supported by very simple harmonic lines springing from the Byzantine *isson*." With *Antigone* Theodorakis realized that his "path was to return to the roots." And for him, returning to his roots meant returning to Greece.

With four other composers, Theodorakis planned a revival of Greek music. Published in the May-June 1960 issue of the influential journal *Kritiki*, the scheme proposed the reorganization of music education at all levels, the establishment of independent touring symphonic orchestras and opera companies, the expansion of radio musical broadcasts, the encouragement of popular music and contemporary works, and the collection and publication of musical and dance folklore. Convinced that Greek folk music provided the key to a universal musical language, Theodorakis began his musical revolution with *Epitaphios*, a song-cycle based on the poems of leftist Yiannis Ritsos. Its repetitive, hypnotic *bouzouki* rhythms created an uproar among tradition-bound critics and made Theodorakis a popular hero. In the next few years, he composed more than two dozen works, including theatre music for Euripides' *The Phoenician Women* and *The Trojan Women* and Aristophanes' *Lysistrata;* the pop oratorio *Axion Esti;* two musical revues, *Beautiful City* and *Enchanting City;* two song cycles, *The Ballad of Mauthausen* and *Songs for Farantouri;* and the film scores for *Electra* (1962); *Phaedra* (1963); *Five Miles to Midnight* (1963); *Une Balle au Coeur* (1963); *Zorba the Greek* (1964); and *The Day the Fish Came Out* (1967).

At first spurned by the United Democratic Left, which had banned his music, Theodorakis was chosen to head its youth organization in 1963. Under his vigorous leadership, the United Democratic Left Youth evolved into a powerful instrument of leftist political agitation in the peace movement. When Grigoris Lambrakis, a leftist deputy and his closest friend, was murdered during a peace demonstration in Thessalonika in May 1963, Theodorakis formed the Lambrakis Youth, eventually the largest and most effective political organization in Greece. Fifty thousand strong, the Lambrakides campaigned for political and social reforms as well as for a cultural renaissance. Their president, Mikis Theodorakis, was elected to parliament in February 1964, representing a district in Piraeus formerly served by Lambrakis. With his parliamentary immunity, Theodorakis was in a better position to follow his goal of political progress through a cultural reawakening. He described his concept of militant culture in his *Journal of Resistance* (Coward, McCann & Geoghegan, 1973) as "aesthetic joy . . . transformed . . . into moral strength, and then into ideological weight and political action." Recognizing Theodorakis' influence, King Constantine ordered the state-owned radio to ban his compositions, considered pro-communist by the government, in January 1966. In June 1967 the military junta extended the ban to include private and public performances and recordings.

When the military coup d'état of April 21, 1967 forced Theodorakis to go underground, he immediately organized an elaborate resistance network to coordinate opposition to the colonels. He published the anti-regime news bulletin *Ellada* (New Greece), staged protest demonstrations, and drafted leaflets charging that the "king, disloyal officers . . . perjured magistrates . . . and American imperialists [had] abolished democracy in Greece." With the help of his supporters, he managed to evade the authorities until his arrest in Piraeus on August 21, 1967. Outraged by the prospect of a trial separate from his fellow conspirators, Theodorakis went on a hunger strike that ended in the Averoff prison hospital. As he had done in his earlier prison experiences, he founded a "university" with each prisoner teaching the subject he knew best. Theodorakis, of course, taught music and composed a song-cycle, *Mythistorema,* and an oratorio, *Epiphania,* based on the poems of Nobel laureate George Seferis, which had its première at "Theater Averoff" in January 1968. Yielding to public pressure, the government released Theodorakis on January 27, 1968, but he was re-arrested on August 23, and, with his family, confined to the desolate mountain village of Zatouna in the Peloponnese. At first unable to work under the watchful eyes of the omnipresent guards, Theodorakis eventually completed the highly political *Arkadia* song-cycles, smuggling them out of the village to sympathizers in Greece and other countries. After fourteen months, the regime tightened its security on political prisoners and transferred Theodorakis to Oropos, a maximum security prison north of Athens. There, drawing inspiration from the other prisoners, the composer added another dimension to his music: the "song-river," a mélange of song types that ultimately expanded the melodic possibilities of each. He orchestrated the Seferis poem *Raven—In Memoriam of E. A. P.,* scored for solo and choral voices and pop and symphonic instruments, composed a song-cycle of African poetry, *Negro Ballads,* and wrote several songs, among them "Do Not Forget Oropos" and "Our Best Years," for the chorus he had organized in the prison camp.

Meanwhile, Theodorakis' plight had become a worldwide *cause célèbre* among intellectuals. The Committee of Academicians and Artists for Mikis Theodorakis, for example, sponsored a series of lectures and concerts in the United States to focus attention on the composer and his works. The critical and public success of Costa-Gavras' award-winning motion picture Z further illustrated the absence of political and intellectual freedom in Greece. On April 13, 1970 Jean-Jacques Servan-Schreiber, secretary-general of the French Radical Socialist Party acting in behalf of Greek students in Paris, obtained the release of Theodorakis and flew him to a Paris hospital for treatment of his tuberculosis. Despite rumors to the contrary, Theodorakis, in an interview with *Le Monde's* Eric Rouleau (April 29, 1970) made it clear that he had not capitulated. The colonels, he told Rouleau, "have the mentality of small-time fascists [and] love outmoded tangos and military music." At a crowded news conference, he proposed the fusion of the various resistance groups into a broadly based cohesive force capable of deposing the junta. He toured western Europe and the United States, staging benefit performances for the Greek Resistance. While in the United States, he attended the United Nations' World Youth Assembly as a delegate for the World Federation of Democratic Youth. He admitted to a writer for the *New Yorker* (August 15, 1970) that he was a "bit old for a youth conference" but pointed out that "all the other democratically elected representatives of Greek youth are in jail."

Although Theodorakis believes that true art is inevitably political, he does not consider himself a political composer except in the sense that his music expresses and interprets the feelings of the Greek people. Nevertheless he concedes that his music can be divided into distinct periods and styles, each corresponding to an essentially political experience. Commenting in the *Guardian* (June 29, 1970) on Theodorakis as a conductor, Geoffrey Moorhouse drew a telling analogy: He "conducts like an emperor, slightly drunk with power, at the head of his troops." For Jacques Coubard, author of the critical study *Mikis Theodorakis, ou la Grèce entre la rêve et le couchemar* (Paris: Juilliard, 1969), Theodorakis' music is Greece. It has "the aroma of thyme and jasmine, of retzina and grilled mutton. . . . It can speak of the sky and the sea, the air and light, sunsets and the colours of the anemone. Above all it is the cry of downtrodden Greece, a country which was murdered so many years ago that no living person can remember having known what the world means by a Greek word—democracy. His music has made the greatest poets sing out in the smallest villages. In this land of misery and exodus Theodorakis's music has given back to the Greeks their pride in being Greek."

Considerably more than six feet tall and solidly built, Mikis Theodorakis has been described as a "baby-faced giant." His black curly hair frames a boyish face with close-set dark eyes and aquiline features. Amiable and garrulous, he enjoys discussing music and politics, his hands punctuating his remarks with quick chops in the air. His communist friends were shocked when, in the mid-1960's in a declaration of wealth required of all members of parliament, he admitted to owning a yacht, two cars, a $17,000 Paris flat, and a seaside villa. He married Myrto Altinoglou, a physician, on March 18, 1953. They have two children —Margarita, born November 8, 1958 and Yiorgos, born May 5, 1960. Theodorakis and his family live in Paris, although he longs to return to Greece. He described his feelings to Martin Kupfer of

Newsweek (July 13, 1970): "I cannot live without Greece. . . . The summit of my dreams is to perform again before my own people . . . to have that excitement I can only get from a Greek audience—that excitement that makes your hair stand on end." Theodorakis has won many awards, among them the Gold Medal at the Moscow Shostakovitch Festival and the Corbey Prize in 1957, first prize at the Athens Popular Song Festival in 1961, the Sibelius Award in 1963, and the Anthony Asquith Prize for his score for the film Z in 1970.

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THOMPSON, SADA

Sept. 27, 1929- Actress
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The sensitivity and subtlety of character interpretation with which Sada Thompson has approached some 100 roles in a career of nearly twenty-five years have earned her the unstinted esteem of professionals in the theatre. In two award-winning hits, Off Broadway's *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (1970) and Broadway's *Twigs* (1971), she has recently also gained wide popularity with audiences. Miss Thompson's reputation, however, as a resourceful and flexible actress of impeccable technical skill, was achieved for the most part in less-celebrated Off-Broadway productions and in stock companies and regional theatres as far from Broadway as Scandinavia, where she once toured as Mrs. Antrobus in Thornton Wilder's *The Skin of Our Teeth.* In addition to Tony and other awards, Miss Thompson has acquired a wealth of critical tributes, such as Walter Kerr's appraisal of her as "one of the American theatre's finest actresses."

Sada Carolyn Thompson was born on September 27, 1929 in Des Moines, Iowa, the oldest of three children of Hugh Woodruff and Corlyss Elizabeth (Gibson) Thompson. She has a sister, now Mrs. Emily Rosenhaus, and a brother, David Thompson, a Philadelphia psychologist. Her unusual given name was acquired from her maternal grandmother, whose name, Sarah, had been turned into Sada. A redoubtable Irishwoman who drove to Nebraska in a covered wagon, she left an impression on her granddaughter that later contributed to the creation of the mother in *Twigs.*

When Sada Thompson was about five, the family moved to Fanwood, New Jersey, where her father became the Eastern editor of four poultry magazines of the Watt Publishing Company. Her childhood, though happy, had been rather uneventful until her parents took her to see Cole Porter's Broadway musical *Red, Hot and Blue,* a hit of the 1936-37 season. "To me it was total enchantment; I had to be part of it," she told Tom Burke in an interview for the New York *Times* (December 19, 1971). Before long she was attending acting classes in nearby Plainfield. From the roles of a tulip on one occasion and of a milk bottle on another, she moved on to portray human characters in school plays at Scotch Plains (New Jersey) High School. After graduating, she enrolled in the Carnegie Institute of Technology Drama School, where in 1945 she made her stage debut as Nick's Ma in William Saroyan's *The Time of Your Life.*

During the summer of her sophomore year, in 1947, Sada Thompson and a number of her classmates formed the University Playhouse, a stock company in Mashpee, Massachusetts, where she made her first professional appearances with youthful aplomb in a variety of challenging roles drawn from the classics as well as contemporary plays. While a student, she also performed in professional productions at the Pittsburgh Playhouse; The Playhouse in Erie, Pennsylvania; and in the summer stock productions of the Henrietta Hayloft Theatre in Rochester, New York. Her roles included Mrs. Higgins in *Pygmalion,* Mrs. Montgomery in *The Heiress,* and Emily Webb in *Our Town.* She graduated from the Carnegie Institute with the Bachelor of Fine Arts degree in 1949.

Continuing her apprenticeship in stock, Sada Thompson was soon invited to join the Brattle Theatre Company of Cambridge, Massachusetts, but by the time she reached New York City on her way north, she was informed that the company had folded. She found work as a speech teacher at the Ninety-second Street YMHA, where she met Dylan Thomas, who asked her to participate in a reading of a radio play in verse form that he was writing. Thomas was still working on his play, *Under Milk Wood,* during the rehearsals, and his attitude was decidedly casual. As Miss Thompson recalled in press interviews, "His idea of a rehearsal was to read through once and say: 'Perfect. Let's go out and have a beer.' "

On May 14, 1953 Miss Thompson made her New York debut at the YMHA reading several of the sixty-three parts in *Under Milk Wood.* She later performed in two other important productions of Thomas' verse play: the Off-Broadway revival at the Circle in the Square Theatre, beginning on March 29, 1961, and the National Education Television presentation of March 13, 1966. Reviewing the television version for the New York *Times* (March 14, 1966), Howard Gilroy singled out Miss Thompson's reading of the Polly Garter role as representative of the best moments of a fine production.

Following her appearance at the Ninety-second Street Y, Miss Thompson had returned to the summer stock circuit to enlarge her repertoire by working for companies in Connecticut and Pennsylvania and in Ontario, Canada. Through the director Jack Landau she obtained her first professional job in New York City in *The Clandestine Marriage* (Provincetown Playhouse, October 2, 1954). For her efforts in the role of Mrs. Heidelberg she received one of the few poor reviews of her career, although it was not she but her makeup that was to blame. The makeup, designed to age her forty years, was yellow and, unfortunately, so were the lights; the yellow lights on the yellow makeup rendered Miss Thompson stark white. She was next seen on the New York stage at the Phoenix Theatre as Cornelia in the Elizabethan drama *The White Devil* on March 14, 1955. Staged by Jack Landau as one of the Phoenix' short-run "side shows," that first modern performance of the classic in New York was well reviewed. Miss Thompson was cast as Feng Nan in another Phoenix "side show," *The Carefree Tree* by Aldyth Morris, from October 11 to October 30, 1955.

Miss Thompson's next important New York appearance was on November 12, 1956 in Off Broadway's Theatre East presentation of Molière's *The Misanthrope,* newly translated by Richard Wilbur. Her beautifully modulated performance as Eliante earned her a Drama Desk's Vernon Rice Award. In an apparently easy shift from seventeenth-century comedy she moved from the uptown Theatre East to the downtown Theatre de Lys to participate in a reading of *U.S.A.*, adapted from the Dos Passos trilogy. Its one performance in December 1956 as part of the ANTA Matinee Series was enough for Miss Thompson to win plaudits for her readings of Isadora Duncan and Eleanor Stoddard. On January 2, 1957 she opened at the Carnegie Hall Playhouse in Charles Morgan's *The River Line.* Although philosophical speculation, some critics thought, marred the play's dramatic possibilities, Sada Thompson made the most of her role as an English girl mourning the death of her half-brother in war. Brooks Atkinson wrote in the New York *Times* (January 3, 1957) that she played "with extraordinary delicacy of feeling." Her acting netted her a second Vernon Rice Award.

At the invitation of Jack Landau, one of its codirectors, in the summer of 1957 Miss Thompson joined the newly formed American Shakespeare Festival at Stratford, Connecticut, beginning a long association with a prestigious company that offered her a broad range of parts. During the first season she appeared as Emilia in *Othello* and Margaret in *Much Ado About Nothing,* playing with, among others, Alfred Drake and Katharine Hepburn. Miss Thompson remained in the cast of *Much Ado* on a tour that opened in Philadelphia on December 30, 1957 and closed in Boston on February 17, 1958. One of the tour's many acclamations came from a critic in Detroit who called it "theatre magic of the highest kind." When she returned to New York in the Off-Broadway production of Chekhov's *Ivanov* (October 7, 1958) in the part of the widow Babakina, she again impressed Brooks Atkinson, who commented that "the acting is a study in tones and half tones" and that Miss Thompson's performance helped to create a fascinating "dark, fugitive mood."

SADA THOMPSON

The vehicle of Sada Thompson's Broadway debut, at the Winter Garden on March 9, 1959, was *Juno*, an elaborate musical adaptation of the Sean O'Casey play *Juno and the Paycock.* José Ferrer and Agnes de Mille staged the work and Shirley Booth and Melvyn Douglas were the stars, but despite the lavish investment of money and talent, the play was a commercial failure. Some reviewers appreciated Miss Thompson's gift for comedy as Mrs. Coyne, one of four neighborhood widows, but as John McClain wrote of the O'Casey adaptation in the New York *Journal American* (March 11, 1957), "Many good people have been trapped in this encounter." Rejoining the American Shakespeare Festival in July, she portrayed Mistress Quickly in *The Merry Wives of Windsor* and a Widow of Florence in *All's Well That Ends Well.* She traveled south in the winter, recreating her original roles in *U.S.A.* at the Royal Poinciana Playhouse in Palm Beach, Florida. The following summer she appeared in all three of the productions at Stratford, playing Marcia in *Twelfth Night,* Juno in *The Tempest,* and Octavia in *Antony and Cleopatra.* She continued to work in regional theatres as well as in Stratford and Off-Broadway productions.

In early 1965 Sada Thompson was again seen in a Molière play, *Tartuffe,* the first unqualified success of the fledgling Lincoln Center Repertory Theatre. Miss Thompson's pert Dorine, the maidservant, appealed to Richard Watts Jr. (New York *Post,* January 31, 1965) as "among the happy memories of a notable *Tartuffe,*" a reaction that most critics shared. For her work in *Tartuffe* she was presented with an Obie citation by the *Village Voice.* As she had done after her award-winning performance in *The Misanthrope,* she contrasted her seventeenth-century role with a thoroughly modern characterization, this time as the wife in a National Educational Television production of *Gallows Humor* on October 18, 1965. John Horn, in the New York *Herald Tribune,* described Miss Thompson "as an undiluted joy to watch as a slatternly, housewifely embodiment of eternal woman."

Then cast in three diverse mother roles, Sada Thompson interpreted the well-meaning mother of an alienated teen-aged boy in *Johnny No-Trump,* which closed after one performance at the Cort Theatre in October 1967; Mommy in the 1968 revival of Edward Albee's *The American Dream;* and the slovenly mother trapped in a love-hate relationship with her two daughters in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds.* The most complex of the three was the lead in the last-named play, an Off-Broadway triumph in which Miss Thompson starred from April 1970 to mid-February 1971. The desperately embittered, frustrated, acidulous yet pitiable Beatrice Hunsdorfer, whom Miss Thompson originated on the New York stage after Eileen Heckart had created the part on television, dominated the entire play. According to *Cue*'s "Salute of the Week" (May 16, 1970), Miss Thompson's "remarkable energy and excitement [was] always turned on . . . to light up the play and all its characters." To Edith Oliver of the *New Yorker* (April 18, 1970) Miss Thompson's performance was so convincing that she found it "all but impossible to separate the role from the actress."

Marigolds brought its author, Paul Zindel, a Pulitzer Prize in drama and its star an Obie award for the best Off-Broadway performance of the 1969-70 season, a Drama Desk Award, and the *Variety* Poll of New York Critics Citation. Soon after leaving the cast of *Marigolds,* Miss Thompson began rehearsals for the Stratford presentation of Eugene O'Neill's *Mourning Becomes Electra,* for which she produced a superb portrait of the ill-fated Christine Mannon during the summer of 1971.

Virtually the only theatrical prize that had thus far eluded Sada Thompson was a Broadway hit. She at last, however, won the public acclaim the critics had long held her due, when *Twigs,* a comedy by George Furth, opened at the Broadhurst on November 14, 1971. With four roles to create, Sada Thompson confirmed her stardom four times over. The play takes its title from a line by Pope, "Just as the twig is bent, the tree's inclined." There are three twigs, sisters, each of whom is revealed in her own playlet, and the tree is the mother of the three who appears in the final sketch. The sisters are studies in contrasts, and it is only at the end, when the common source of their various personalities is observed, that the audience grasps the familial thread that binds the work.

Although she had read for the part of only one of the sisters, director Michael Bennett decided to take advantage of Miss Thompson's enormous range and cast her to play all four women in *Twigs.* The decision was doubly felicitous: not only was the multiple performance a *tour de force* in itself, it also strengthened the plot, literally tying together the sisters and mother in the person of a single actress. Audiences and critics were unanimous and vociferous in their delight. Brendan Gill predicted in the *New Yorker* (November 20, 1971) that Miss Thompson's acting would "almost certainly prove the most stunning personal triumph of the season." In his rave review for the New York *Times* (November 21, 1971) Walter Kerr noted that "what holds [the play] together is the peculiar luminosity that moves with Miss Thompson wherever she goes." *Twigs* brought its star two more awards, a Tony and the *Variety* New York Drama Critics Award for the best actress of the 1971-72 season. During both the New York run of the play and its tour, Miss Thompson was given standing ovations.

Moviegoers saw Sada Thompson in 1971 in the featured part of Claire in Frank D. Gilroy's film *Desperate Characters* (Paramount), starring Shirley MacLaine. Miss Thompson was praised for her convincing portrait of a self-mocking, aging divorcée, although the film met with mixed reviews. It was not her first movie and it may well not be her last, since she has remarked, "I'll go anywhere for a good part." She has accepted more than a score of TV roles. The theatre, however, is her first love. As she told Tom Burke of the New York *Times,* "I'd miss not being able to tell a story every night. *That* really thrills me, *that* is the greatest!" She has said in interviews that she would like to repeat some of the more demanding parts that she undertook in the early years of her career, such as Nina in *The Seagull.* She hopes to expand her talent by playing ever increasingly difficult roles: Juno in O'Casey's *Juno and the Paycock* this decade, *Mother Courage* in the next, and three decades from now Hecuba in *The Trojan Women.*

On December 18, 1949, shortly after her graduation from the Carnegie Institute of Technology, Sada Thompson married a fellow drama student, Donald E. Stewart. He soon left the stage for a job with Pan American Airways, but has steadily encouraged his wife in her work. They have a daughter, Liza, a costume designer. For over ten years Miss Thompson's home, which she regards as an "oasis," has been an apartment in Queens County. She is an attractive woman with an unassuming manner, neither glamorous nor theatrical offstage. Cooking is among the household tasks that she enjoys, but her favorite diversion is reading.

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TOMLIN, LILY

1939(?)- Comedienne
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Inventive comedienne Lily Tomlin, hailed by a critic for the *New Yorker* (April 10, 1971) as "one of the funniest women in the world," delighted millions with her performances on NBC-TV's weekly *Rowan and Martin's Laugh-In* and on her own special, the *Lily Tomlin Show*, presented on CBS-TV in March 1973. A satirical yet warm and humane mime, Miss Tomlin has devised for herself a repertoire of unique and peculiarly endearing characters, such as Ernestine, the cantankerous telephone operator, and Edith Ann, the precocious five-year-old. "I don't necessarily admire them," she has remarked, as quoted in *Newsweek* (April 17, 1972), "but I do them all with love. After all, in private we're all misfits."

Lily Tomlin, the older of the two children of a Kentucky farm couple, was born about 1939. She has a brother, Richard, whom she has described as "an actor, poet, and furniture maker." Accounts differ as to her place of birth. Some sources state that she was born in Detroit, Michigan, while others say Kentucky, possibly the town of Paducah. In any case, she grew up in Detroit, in a white working-class neighborhood that later became a black ghetto and was partly destroyed by fire during the riots of 1967.

As a child, Lily Tomlin was very close to her father, a toolmaker with the Commonwealth Brass Company in Detroit until his death in 1970. He took great pride in his work, often bringing home new machine parts from the factory and presenting them to his daughter with the words, "Look at these, Babe, this is what Papa did today." She remembers him, fondly, as "a drinking man and a gambling man" who often lost all his earnings at the race track and delighted in offering beer to Jehovah's Witnesses who knocked at the door of the Tomlin apartment. He was, in a way, responsible for his daughter's "debut" as a performer. When she was about five, he would take her along to Paar's Bar, his favorite hangout, where she would entertain him and his friends with renditions of "Shoofly Pie" and other popular hits of the day. Her family bought its first television set when she was ten, and she remembers admiring such "funny ladies" as Lucille Ball, Beatrice Lillie, and Imogene Coca.

Miss Tomlin received her early education at Detroit's Crossman Elementary and Hutchins Junior High schools. While attending a special high school for gifted students she worked part-time as an usherette at the Avalon Theatre and was a cheerleader—"possibly the best white cheerleader Detroit has ever had," she told Jerry Parker of *Newsday* (March 4, 1973)—until she was dropped from the squad for being "too vulgar." About that time, going through what she has termed her "semi-hood" stage, she belonged to a girls' club called the Scarlet Angels, whose members, as she told the reporter for *Newsweek*, wore "ballet shoes, pegged skirts, and lots of black" and had red angel decals, purchased at a religious goods store, affixed to the backs of their dresses.

LILY TOMLIN

After graduating from high school Miss Tomlin entered Wayne State University in Detroit as a premedical student, passing directly, as she told an interviewer for the *New Yorker* (April 10, 1972), from "semi-hood to bohemian" without stopping for "Ivy League in the middle." She chose a premedical course, she explained to Joseph N. Bell of the New York *Times* (November 8, 1970), "because I always had an inclination toward biology, and besides I'm a Virgo and most of them are hypochondriacs." While she was in her second year at Wayne State, Miss Tomlin, on the advice of a friend, auditioned for a college production of *The Mad Woman of Chaillot*. Improvising to expand the walk-on part she was assigned, she made a "wild mark" on the members of the university's theatre circle, and even more so on herself. For years she and her brother had been improvising sketches about such personality types as neighbors in their apartment building, country relatives in Kentucky and Tennessee, or snobby ladies from upper-class Grosse Pointe, mainly for their own amusement and the entertainment of family and friends. Now, however, Miss Tomlin realized for the first time that her flair for comedy had career potential. As she recalled in an interview with Norma McLain Stoop for *After Dark* (June 1972), "Not only did I revel in the attention, but I also thought, 'Gee, it would be great if I could make a living doing this!' I wouldn't have to finish college and get a regular job."

Soon after her theatrical debut, Miss Tomlin appeared in what she has called a typically "mediocre and duddy" college variety show that was enlivened only by her performance, in which she introduced a character that has since become known to television audiences throughout the United States: Mrs. Earbore, the Tasteful Lady, a takeoff on the country-club set and "beautiful people" of the upper-middle-class suburbs. During the next few months, applying herself with seemingly inexhaustible energy and often working without pay, Miss Tomlin began to entertain regularly in a coffee house near the university and became a frequent guest on local radio and television talk shows.

Toward the end of her sophomore year at Wayne State, Miss Tomlin decided to leave Detroit for New York City, reasoning "coldbloodedly" that her career prospects would be favorable because there were very few active female comics, even fewer who were physically attractive, and still fewer who could create their own material. In New York she studied mime for several months with Paul Curtis. She soon returned to Detroit, however, because, as she explained in the *After Dark* interview, "I saw people [in New York] who were so dedicated and so involved and it was a whole other life and they subjugated themselves to the art and I knew it wasn't for me." During the next few years she continued to work in Detroit coffee houses and cabarets. She returned to New York in 1965, this time fully determined to make her way as a comedienne. Her career progressed very slowly at first, and for a while her activities were limited mainly to occasional "work-outs" at the Improv, a West Side restaurant-bar frequented by aspiring comedians.

To support herself during this period Miss Tomlin worked as an office temporary, collecting unemployment insurance when no jobs were available. For a while she was also a waitress at the Howard Johnson restaurant at Broadway and 49th Street, in the theatre district. One day, to break the monotony of the job, she announced on the restaurant's public address system: "Attention, diners. Your Howard Johnson's waitress of the week, Miss Lily Tomlin, is about to make her appearance on the floor. Let's all give her a big hand!" The caper netted her double her usual amount of tips, but it was not appreciated by the management, and she was fired.

Miss Tomlin's financial problems ended when she began doing television commercials, but she found that work "totally corrupting" and redoubled her efforts to turn her comic routines into a livelihood. Before long she was appearing at such New York cabarets as the Cafe Au Go Go, and in 1966 she had her first major break, a series of appearances on Gary Moore's short-lived television show. As her frequent New York nightclub and cabaret performances and her guest appearances on Merv Griffin's television talk show brought her increasingly into the public eye, she was signed by the Ashley-Famous talent agency, and Twentieth Century-Fox Film Corporation reportedly approached her with an offer of a term contract.

Inspired in part by the "comedy documentaries" of Elaine May and Mike Nichols and by the satiric monologues of the late Ruth Draper, Miss Tomlin continued to develop her comedic skills and repertoire of characters—which a writer for *Newsweek* (April 17, 1972) called "her gallery of grotesques"—and won a highbrow following that delighted in her iconoclastic humor. Commenting on her performance in Rod Warren's *Photo Finish* revue at midtown Manhattan's Upstairs at the Downstairs, Vincent Canby of the New York *Times* (March 9, 1968) asserted that it was "Miss Tomlin who dominates the evening and gives it appropriately mad purpose" and predicted that she was "headed for the big time."

Remembering Lily Tomlin's appearances on the *Gary Moore Show*, and seeing her nightclub act, George Schlatter, the executive producer of *Rowan and Martin's Laugh-In*, one of television's most popular comedy programs, offered her a contract in 1969. But Miss Tomlin had just signed for an ABC television comedy series, *The Music Scene*, which premièred on September 23, 1969 and was an instantaneous failure. After its termination Miss Tomlin, already in California, got in touch with Schlatter, who immediately signed her for *Laugh-In*. She made her first appearance on that program late in December 1969. The fast-moving comedy show, featuring zany slapstick as well as topical satire, attracted a weekly audience of approximately 40,000,000 and it had won two Emmy awards as best variety series. Presided over by comedians Dan Rowan and Dick Martin, *Laugh-In* was noted for brief cameo appearances by celebrities and for the antics of a motley cast that included Goldie Hawn, Ruth Buzzi, Judy Carne, and Arte Johnson.

With her unique repertoire of humorous characters, headed by the inimitable Ernestine—a disagreeable, power-mad, subliminally erotic, and poignantly frustrated telephone operator—Miss Tomlin was an overnight success and soon became one of the most popular of the *Laugh-In* regulars. Cynthia Lowry of the New York *Post* (August 1, 1970) called her the comedy program's "shooting star" of the 1969-70 season, and Bill Marvel, of the *National Observer* (October 20, 1970) described her as "one of the few exciting talents to surface in an otherwise underwhelming television season."

While all of Miss Lily Tomlin's comedy characters—among them the Tasteful Lady, the breathlessly inarticulate Fast Talker, the 1950's-style co-ed Suzie Sorority, and the uninhibited little girl Edith Ann—were well received, it was Ernestine, more than the others, who seemed to touch a national nerve, carrying Miss Tomlin to celebrity status and television stardom. She had not been on the homescreen many months before people throughout the country were imitating Ernestine's most famous lines: "One, ringy-dingy . . . two, ringy-dingy," "A gracious good afternoon to you," and "Have I reached the party to whom I am speaking?" In January 1970 California's telephone operators made Miss Tomlin an honorary member of their union, presenting her with a special "Cracked Belle" award. Soon thereafter the Bell System offered her $500,000 to do a series of Ernestine commercials but, fearing that she might lose artistic control of the Ernestine characterization and become the telephone company's "commodity," she turned down the offer.

With steadily increasing popularity, Miss Tomlin continued to appear weekly on *Laugh-In* during the 1971-72 and 1972-73 seasons. She introduced new characters that broadened the scope and range of her comic repertoire, and as a result of a lawsuit against the producers of the program that was settled during the summer of 1972 she clearly established that she was the sole owner of each of the characters she had created. Between television seasons, Miss Tomlin appeared at such nightclubs as the Bitter End in New York's Greenwich Village, the Ice House in Pasadena, California, and the Blue Room of the Shoreham Hotel in Washington, D.C. On her own and with other members of the *Laugh-In* company, she went on tour, performing live shows in concert for audiences at the Westbury Music Fair in Long Island, at Shady Grove, Maryland, at the Atlanta Music Hall, and at New York's Carnegie Hall, among other locations. In May 1972 she won acclaim from British audiences for her Ernestine characterization in the Royal Variety Show in London. She has done several guest spots for *The Electric Company,* on educational television, and has been seen on innumerable talk shows.

Lily Tomlin's first comedy LP, *This Is a Recording,* featuring Ernestine, was released by Polydor in 1971. That LP won the best-comedy-album-of-the-year awards of *Cashbox* and *Record World* magazines, and it earned Miss Tomlin a Grammy award from the National Academy of Recording Arts and Sciences for the year's best comedy recording. Her second album, *And That's the Truth* (Polydor), featuring the wisecracks of little Edith Ann, delighted with her own mischief, was released in 1972.

After completing its sixth season, *Laugh-In* went off the air in the spring of 1973. Miss Tomlin was not entirely unhappy over the program's demise. She had in fact been looking for a way to get out of her contract ever since Schlatter had been succeeded as producer by Paul Keyes, because, as she told Leticia Kent of the New York *Times* (March 11, 1973), her characters "were losing their integrity to bad scripts and overexposure." On March 16, 1973 the *Lily Tomlin Show,* a one-hour comedy-variety program, was presented on CBS-TV. Produced and taped in Hollywood at an estimated cost of $350,000, it joined Miss Tomlin and her stable of characters with guest stars Richard Crenna, Nancy Dussault, and Richard Pryor. The script was written by the versatile Miss Tomlin, with the assistance of Pryor and others. The show, which received mixed reviews and a relatively favorable Nielsen rating of 23.5, was, according to some reports, intended as the pilot for a possible Lily Tomlin series. Her second special, *Lily,* was shown on CBS-TV on November 2, 1973. Having acquired the film rights to Cynthia Buchanan's comic novel *Maiden* (Morrow, 1972), about a man-hungry virgin in her early thirties, Miss Tomlin—who considers herself primarily an actress—hopes to star in a motion picture version of that book.

A staunch feminist, Lily Tomlin refuses to do any routines she considers demeaning to women, and she once walked off the *Dick Cavett Show* in protest against the male chauvinist views expressed by one of the other guests. Although she is usually not politically active, she has spoken out strongly against United States involvement in Vietnam, and in 1972 she campaigned in the Southwest for the Presidential candidacy of Senator George McGovern.

An extremely lively, animated, and somewhat nervous woman, Lily Tomlin is an attractive five-foot seven-inch brunette with almond-shaped eyes. According to Joseph N. Bell, writing in the New York *Times* (November 8, 1970), she has a "tentative, mischievous, open-handed, what-the-hell-why-not" attitude reminiscent of Shirley MacLaine. Leticia Kent, in her *Times* article, observed that Miss Tomlin's discursive speech pattern, characterized by "streaks of abandoned syllables," is like that of her Fast Talker character. The comedienne is single and has no immediate plans to marry. When questioned on the subject, she quotes her father, who once told her: "Babe, pay your own way. Don't owe anybody anything." Until recently Miss Tomlin resided in a small, somewhat chaotic beach house in Malibu. She now owns a one-bedroom townhouse just off Sunset Boulevard in Los Angeles.

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TORRIJOS HERRERA, OMAR (tō-rē'hōs e-rā'rä)

Feb. 13, 1929- Panamanian National Guard commander
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Panama's strongman, Brigadier General Omar Torrijos Herrera, represents a populist nationalism that has gained increasing acceptance in Latin America. A career soldier, Torrijos was a leader of the coup d'état that overthrew President Arnulfo Arias in October 1968, ending the rule of the oligarchy that had dominated Panama for some sixty-five years. In the ensuing struggle for power, Torrijos—whose only official position is that of commander of Panama's National Guard—emerged as top revolutionary leader. While maintaining a tight grip on the country, Torrijos has instituted economic, social, and political reforms for Panama's 1,600,000 people. Aware of the strategic importance of his Central American homeland as a bridge between two continents and two oceans, he has been waging a vigorous campaign to establish Panamanian sovereignty over the 558-

OMAR TORRIJOS HERRERA

square-mile Panama Canal Zone, which had been granted to the United States "in perpetuity" under the Hay-Bunau-Varilla treaty of 1903.

Omar Torrijos Herrera was born on February 13, 1929 in Santiago, the capital of the district of Veraguas, some 115 miles west of Panama City. Although both of his parents were teachers, he displayed no interest in entering their profession. Determined to follow a military career, Torrijos studied at the military school of El Salvador, and in 1952 he was commissioned a second lieutenant in the National Guard (Guardia Nacionál), Panama's only organized military and police force. While rising through its ranks, he took additional courses at military schools in the United States and in Venezuela. Torrijos also received special instruction at schools of the United States Southern Command in the Canal Zone, studying counter-insurgency in 1962 and 1963, motor vehicle maintenance in 1964, and military administration in 1966. In the latter year he attained the rank of lieutenant colonel.

Committed to the maintenance of order and the suppression of radical elements, the National Guard had usually remained aloof from partisan politics, but it had intervened in the political process on several occasions. In 1941, and again in 1951 it played a leading role in removing Dr. Arnulfo Arias from the presidency, and in March 1968 it forestalled an effort by Arias supporters to remove the incumbent President Marcos A. Robles from office. Elected to a third term as President on May 12, 1968, Arias immediately began to consolidate his power after taking office on October 1. He packed the Supreme Court with men loyal to him, took steps to gain absolute control of the National Assembly for his Panameñista party, and restructured the National Guard by establishing a separate presidential guard under his direct control and shifting National Guard officers of questionable loyalty from key positions, regardless of seniority. To remove Torrijos, then the commander of a local garrison, from the national scene, Arias assigned him to the Central American Defense Board in El Salvador.

On October 11, 1968 a group of National Guard officers, led by Lieutenant Colonel Torrijos and Major Boris Martínez, overthrew the Arias government in a coup d'état and seized control of the government. A ruling junta, headed by Colonel José M. Pinilla as president and Colonel Bolívar Urrutía as vice-president, was formed on the following day, and on October 13 an eight-member civilian Cabinet was sworn in. The real power remained, however, in the hands of Torrijos, who succeeded Brigadier General Bolívar Vallarino as National Guard commander and assumed the rank of colonel, and Martínez, who became his chief of staff. Torrijos asserted that he and his fellow officers had acted to prevent Arias from establishing a dictatorship and converting the National Guard into "a political instrument of national oppression." The United States suspended relations with Panama at the time of the coup but extended recognition to the junta in November.

Shortly after taking power, the junta banned all political parties, dissolved the National Assembly, tightened government control over the mass media, arrested some fifty alleged Communist leaders, and closed down the National University, which Torrijos denounced as an "urban guerrilla center." To remove potentially subversive elements from high places, the junta leaders dismissed twenty National Guard officers, purged the civil service of persons identified with the old oligarchy, and forced the resignation of Panama's influential Roman Catholic Archbishop, the Rev. Tomás Alberto Clavel Méndez, who had expressed opposition to the new regime. In early 1969 the collection of taxes was stepped up and some 200 persons accused of misusing public funds were placed under arrest.

Despite its campaign against corruption and its promised reforms, the junta became the target of popular discontent during its early months in power. While there was little overt opposition in the cities, a guerrilla force clashed with the National Guard in Chiriquí province, near the Costa Rica border. In January 1969, five of the eight civilian Cabinet members appointed by the junta resigned, claiming that the regime's announced goal of "revolution without dictatorship and freedom with order" was not being realized.

Relations between Torrijos and Martínez (now also a colonel) became increasingly strained. An idealist who had been largely responsible for the regime's early reforms, Martínez believed that the National Guard should bring about a revolutionary transformation of Panama through massive public welfare projects. Torrijos, on the other hand, was a pragmatist who wanted to proceed more slowly. Acting on orders of Torrijos, in March 1969 National Guardsmen seized Martínez along with three of his aides, and put him on a plane that flew him into exile in the United States. Now in complete command, Torrijos promoted himself to brigadier general.

Conditions in Panama became more stable. Businessmen breathed easier because Martínez had been removed and Torrijos had declared his commitment to safeguarding private enterprise.

To implement his reform plans, Torrijos brought into the government a group of able technicians, foremost among them Dr. Nicolas Ardito Barletta, a young American-educated economist who, as director of planning and administration, was given much responsibility. The government met with public approval in implementing a limited land reform and subsidized housing program and in reforming education and health services. To compensate for the slump in foreign investment the junta embarked on a large-scale public works program partly financed by loans from Swiss banks. In May 1969 the United States, which had held up aid programs for Panama at the time of the coup, approved a loan of $15,000,000.

After purging its faculty and student body of extremists, Torrijos allowed the National University to reopen in July 1969. In October of that same year he promised that national elections for a constituent assembly would be held in late 1970 and announced the formation of a government party, the Movement for a New Panama (MNP), a "synthesis of . . . progressive voices . . . in Panamanian history." By November 1969 the junta felt so secure that it freed most of the remaining political prisoners.

The security was illusory. On December 15, 1969, while Torrijos was attending a horse-racing event in Mexico City, some eighty National Guard officers led by Colonel Ramiro Silvera, the deputy commander, and Colonel Amado Sanjur, the chief of staff, seized control of the government. In their pronunciamento the colonels asserted that too much power had been concentrated in the hands of one man and that a "cult of personality" had no place in a revolutionary regime. The coup leaders were also motivated by Torrijos' appointments of leftists to high government posts and his plans to impose compulsory trade unionism.

Notified of the coup, Torrijos immediately flew to the town of David in northern Panama. Gathering his supporters from nearby garrisons around him, he drove 210 miles to Panama City at the head of a motorcade. A cheering crowd of some 10,000 greeted his triumphant return to the capital on December 16. The coup having been overturned by a barracks revolt of officers loyal to Torrijos, its leaders were placed under arrest. After dismissing President Pinilla and Vice-President Urrutía, who had sided with the rebels, Torrijos appointed Demetrio Basilio Lakas, the civilian director of social security, as titular president.

Now in undisputed control, Torrijos tightened his grip on Panama during 1970, gagging the press and postponing the promised national elections indefinitely. At the same time, he advanced his reform program, including a literacy campaign and a land redistribution program. In September 1970 Torrijos revived the canal issue, formally rejecting three draft treaties drawn up in 1967 as falling far short of the degree of sovereignty over the Canal Zone demanded by Panama.

Apparently to give the regime a more revolutionary image and provide it with a broader base of popular support, Torrijos appointed prominent leftists as Minister of Government and Justice and as rector of the National University. He declared, as quoted in the *Wall Street Journal* (June 17, 1971): "Those who oppose us brand us Communists. But the humble classes . . . who make up nine-tenths of our population are more concerned with the intentions of the government. . . ." Referring to the continued absence of constitutional government, he said that "parliamentary systems and political parties are obsolete museum figures" and that "every country has to look for its own brand of aspirin to cure its own headaches." To enhance his popularity among the poor, Torrijos ventured by helicopter into the interior of Panama, talking with peasants and workers about their problems.

If the junta seemed to gain popular support, at the same time it faced hostility from landowners because of expropriations, from businessmen because of an economic slump, and from the Roman Catholic hierarchy because of the harassment of clerics and Torrijos' advocacy of birth control. Church-state relations neared a breaking point in June 1971, after the abduction and presumed murder of Father Héctor Gallego, a young Colombian priest, who had been organizing cooperatives among the poor peasants of Veraguas. Although Torrijos denied government responsibility for the priest's disappearance, the church hierarchy, claiming to have evidence that Father Gallego had been kidnapped by National Guardsmen acting in behalf of local landowners, mounted a campaign against the regime.

Commemorating the third anniversary of the coup that had brought the junta to power, a massive rally was held in Panama City on October 11, 1971. Torrijos organized it to assert Panama's claim to the Canal Zone and to influence secret canal negotiations with the United States that had been in progress in Washington, D.C. since June. He also probably wanted to divert attention from domestic problems, including the Gallego affair, which had aroused considerable discontent. Amid cheers for "Omar, supreme leader of the revolution," Torrijos addressed a crowd of some 200,000 persons. "What people can bear the humiliation of seeing a foreign flag planted in the very heart of its nation?" he asked. He exhorted his countrymen to refrain from violent actions, but he also suggested that the time might soon come "for one generation to offer its lives" to regain the Canal Zone.

Panama's voters went to the polls on August 6, 1972, in the first election since 1968, to cast their votes for a 505-member Assembly of Community Representatives (*corregidores*). Replacing that of 1946, a new constitution was drawn up by a commission headed by Torrijos' brother-in-law Marcelino Jaen, providing for indirect election of a president, establishing the National Guard as one of the nation's governing bodies, and limiting the holding of Roman Catholic church offices and top management positions in commercial companies to native Panamanians. On September 11, the *corregidores* passed a resolution urging Torrijos to reject the $1,930,000 that the United States paid annually for use of the Canal Zone, to dramatize the view that the zone was being "occupied arbitrarily" by the United States. With only one dissenting vote, the *corregidores* conferred full civil and military powers on Torrijos for a six-year period on September 12, giving him responsibility for the appointment of Cabinet officers and other officials, the conduct of foreign relations, and the approval of loans and contracts. President Demetrio Lakas was confirmed for a six-year term as titular head of state. The new constitution officially went into effect on October 11, 1972—the fourth anniversary of the coup—ending what Torrijos called the "bastard" phase of the regime and launching it on a path of legitimacy.

By early 1973 the canal talks between the United States and Panama were deadlocked, and for a time relations between the two countries seemed to have reached their lowest point since the bloody riots of 1964. Contending that the issue of Panamanian sovereignty over the Canal Zone was "not negotiable," Torrijos objected to the "exaggerated presence" of American troops in the zone and declared that the Southern Command schools, which had trained thousands of Latin American officers—including Torrijos himself—had "nothing to do with defending the canal." He wanted to see Panama reclaim sovereignty over the Canal Zone within five years and to assume complete administrative control in twenty-one years. The United States offered to relinquish the "in perpetuity" clause of the 1903 treaty but wanted control over the present canal for fifty years and over a proposed new sea-level canal for an additional forty-year period. The Americans offered to relinquish certain port facilities in the zone and to increase annual payments to Panama to $25,000,000, but they refused to give up operational control or to withdraw the 11,000 troops of the Southern Command.

At the invitation of the Panamanian government, a five-day session of the U.N. Security Council, to deal with questions of "international peace and security in Latin America," was convened in Panama City on March 15, 1973. Torrijos had arranged for the meeting to take place in Panama in order to obtain "the moral backing of the world" for his country's cause. At the opening session he denounced the American presence in the Canal Zone as "neocolonialism" and warned of possible "violent changes" in Latin America if peaceful change was thwarted. A Panamanian resolution calling on the United States to draft a new treaty that would guarantee Panama's "sovereignty over all its territory" received thirteen of the fifteen Security Council votes, with Great Britain abstaining and the United States using its veto power for the third time in U.N. history.

Despite his militancy on the canal issue, Torrijos has maintained good relations with the United States and has encouraged American investments and tourism. Although he established contacts with Cuba in 1972, he indicated that his government would not act independently of the Organization of American States in extending recognition. When in June 1972 the government of Panama took control of Fuerza y Luz (Power and Light), a utility company that was a subsidiary of the American-owned Boise Cascade Corporation, American businessmen in Panama conceded that the move was dictated by Panama's power requirements and did not herald any large-scale nationalization policy on the part of the Torrijos regime.

Brigadier General Omar Torrijos Herrera is married and has three children. A ruggedly handsome and husky man with crewcut graying hair, he usually appears in public wearing army fatigues, and he speaks Spanish in a Panamanian dialect known as *buchi*. The incendiary rhetoric of his public speeches contrasts with the soft-spoken understatement of his private conversation. Not an intellectual, Torrijos is impatient with political philosophizing, and he seems unconcerned about his place in history. Correspondent Laurence Stern observed in the Washington *Post* (October 8, 1972): "If there is one consistent theme to the Torrijos leadership style it is a faculty of shrewd opportunism that is tuned to Panama's rising sense of nationalism."

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ULLMANN, LIV (o͝ol′män lēv)

Dec. 16, 1939- Norwegian actress
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Admired since 1966 by devotees of the Swedish film maker Ingmar Bergman as one of the most brilliant stars in his acting ensemble, Liv Ullmann was recently accorded a red-carpet welcome to America from its motion picture industry, which has publicized the Scandinavian actress as a possible successor to Garbo and Ingrid Bergman. In spite of a certain anxiety about "going Hollywood," she has enjoyed her lavish fling at Hollywood stardom and has welcomed the opportunity offered her in America to break out of her tragic stereotype into comedy. Her first two United States pictures, however, left her future as an international star still in question. She received more sympathy than praise for *Lost Horizon*, which was excoriated by critics, and in *40 Carats* she was generally credited with a valiant effort in a miscast role. Neither film displayed her extraordinary talent as effectively as her Swedish pictures, including *The Hour of the Wolf*, *Shame*, *The Emigrants*, and *Cries and Whispers*, in all of which she gave award-winning performances.

Liv Johanne Ullmann is the younger of two daughters of a Norwegian aircraft engineer, Viggo Ullmann, and his wife, Janna (Lund) Ullmann. She was born on December 16, 1939 in Tokyo, Japan, where her father was working at the time. Soon after her birth, the Nazis overran her parents' Norwegian homeland, and during World War II the Ullmann family took refuge in Canada, joining a "Little Norway" colony of exiles outside Toronto, which included among its children Norwegian Crown Prince Harald and Princesses Astrid and Ragnhild. In 1943 Viggo Ullmann, who was serving in the displaced Norwegian Air Force, accidentally walked into a moving airplane propeller, suffering injuries that eventually were fatal. To obtain specialized hospital treatment, he moved with his family to New York, where he died just before the end of the war. As soon as peace brought the return of normal passenger travel, the newly widowed Mrs. Ullmann sailed for Norway with her two daughters. All that Liv remembers of New York City from her first visit there was the Statue of Liberty.

Back in Norway, Mrs. Ullmann returned to the family home in or near Trondheim, where her daughters went to school. In interviews for a cover story in *Time* (December 1972), Liv Ullmann reminisced about the pain of growing up. As a child she was withdrawn and given to fantasizing about her father to the extent of writing long letters begging him to return from heaven and of following airmen in the hope that one of them would be he. She developed into a lonely and self-conscious teenager whose feelings of unattractiveness and obsessions about her real or imagined flaws, including a flat chest and ugly toes, probably helped to convince her peers that she was correct in her unflattering assessment of herself. For comfort she turned to religion and reading. She also discovered that she could gain people's attention with recitations, and the satisfaction she obtained from such performances helped her to decide she would become an actress —a profession that some members of her family considered disreputable.

After leaving secondary school in 1956, Liv Ullmann tried out for Oslo's government-subsidized National Theatre School. When she failed to pass the audition, she persuaded her mother to let her study dramatics in London for some eight months. Still unable, on her return, to gain admission to the state theatre school in Oslo, she joined a repertory company at Stavanger and made a triumphant debut in the title role of *The Diary of Anne Frank.* After three successful years with the repertory company she was welcomed into the National Theatre and the Norwegian Theatre in Oslo, where she played Juliet, Ophelia, St. Joan, Nora in *A Doll's House,* and other standard roles. The serious characters she portrayed contradicted her original vision of herself as a comedienne.

In 1960, not long after she moved to Oslo, Miss Ullmann married a psychiatrist, Dr. Gappe Stang, of whose profession she does not entirely approve, deeming analysis as catering to self-indulgence and being "quite dangerous for people." She has never been in therapy, and her self-knowledge seems to have been derived less from her association with her psychiatrist husband than from her subsequent affair with the Swedish film maker Ingmar Bergman, whom she met in 1964 while working in her first Swedish film, *Pan* (1965). Her friend Bibi Andersson, one of Bergman's stars, introduced the two on a Stockholm street, and Bergman told her he knew of her work and asked whether she would like to be in one of his films.

LIV ULLMANN

Several months later Bergman contacted Miss Ullmann in Norway to tell her he was preparing a script with a part for her. Soon afterward he summoned her and Bibi Andersson to his home on the Baltic island of Farö, where the motion picture *Persona* was filmed. She was dumbstruck at the prospect of being the first non-Swedish actor in a movie by "the best director in the world." As she told Guy Flatley in an interview for the New York *Times* (April 9, 1972), "Every time Ingmar talked to me, I blushed and panicked. But because he is a great artist and greatly interested in people, I slowly started to speak." Shortly after *Persona* was completed, she and Bergman confirmed rumors of a romance by announcing that they were enjoying "an extraordinarily fine relationship." Bergman divorced his fourth wife, and Liv Ullmann and Dr. Stang initiated proceedings for a divorce. "My husband and I had had five good years together, but the marriage had failed," the actress explained, as quoted in *Time* (December 4, 1972). "I saw later that I had expected my husband to give me the marriage. I thought that marriage was made to serve me, . . . give me a husband who protected and took care of me. I learned that it should be something between two equal human beings who help and guide each other." Although Bergman, about twenty years older, was also to her an authority figure, she feels that she matured through their relationship, advancing in self-confidence and self-realization. In turn, Bergman seemed to gain new vitality from his association with Miss Ullmann and, according to *Time,* "moved into a new creative phase . . . less theological, less concerned with God, man, and the devil, and more concerned with people, especially women."

In *Persona* (1966) Miss Ullmann succeeded in demonstrating her remarkable acting ability virtually without benefit of words, through close-ups of subtle and multivocal psychological divulgence. Critics generally applauded her "silently eloquent" portrayal of a disturbed but strong-willed actress who retreats into speechlessness and enters into a strange alter-ego relationship with her loquacious nurse. Miss Ullmann's acting is characterized by mobility and restraint, an economy of gesture and precision of expression. On many occasions she has spoken of her indebtedness to Bergman for her training, and she told a writer for the *Time* cover story, "Bergman taught me how little you can do rather than how much. I can now use much smaller means to express what I want to say."

The island of *Persona's* location provided the backdrop of isolation, both physically and spiritually, of several other Bergman films in which Miss Ullmann had leading roles. In *Hour of the Wolf* (1968) thematically related to *Persona* in its treatment both of personality transference, or the merging of identities, and of the artist's struggle with his creative forces, she played a frightened pregnant wife drawn into the madness that she sees overwhelming her husband, a sensitive painter.

Bergman studied the demoralizing effect of war on the artist in *Shame* (1968), in which Miss Ullmann portrayed a violinist who, along with her husband, also a violinist, tries in vain to escape the tragic devastation of battle. Commenting on her performance in the *New Republic* (January 4, 1969), Stanley Kauffmann asserted, "She now stands with Bibi Andersson and Vanessa Redgrave in the front rank of the world's young film actresses. She makes every moment crystalline, the quintessence of what it is about."

The Passion of Anna (1969) is particularly characteristic of Bergman's work in that it seems to grow organically out of his earlier films. In the title role Liv Ullmann has a dream of rejection that partly duplicates the final, lifeboat scene in *Shame*. The cruelty and violence in the later film, however, can be blamed not on war but on the inability of the characters to overcome their isolation from each other, on self-deceptive relationships, and on the sort of blind idealism that makes it impossible for Anna to see her life truthfully.

Miss Ullmann's costar in *The Hour of the Wolf, Shame,* and *The Passion of Anna* was the Swedish actor Max von Sydow, who, as quoted in *Time* (January 10, 1969), admires her "rare ability to express emotions in front of a camera in a very pure way, very directly." Von Sydow also performed opposite her in the non-Bergman motion picture *The Night Visitor* (1971), an unimpressive European-made thriller, filmed in Sweden and Denmark, in which she is among the victims of a vengeful lunatic. Outside of Scandinavia, Miss Ullmann created the title character of *Pope Joan* (Columbia, 1972), a long-winded, pompous, London-produced cinematization of a ninth-century legend about a woman who was elected pope and ultimately lynched while giving birth to a child.

At the end of about five years Liv Ullman and Ingmar Bergman had discontinued living together and had concluded the romantic aspect of their association without losing professional respect for one another or the ability to work cooperatively. In 1971 she joined other members of Bergman's troupe, some of them former wives and lovers of the director, for the filming of one of his masterpieces, the much-awarded and highly lauded *Cries and Whispers* (1972). In that unflinching examination of the mysteries of personality Miss Ullmann gave a magnificent performance as the beautiful, indolent, and self-centered Maria, the younger sister of the dying spinster. "Liv Ullmann's Maria is that rare creation, a vacuous creature of substance," Jay Cocks observed in *Time* (January 8, 1973). "This seeming paradox is one excellent measure of Bergman's talent, and Miss Ullmann's." Especially for his Norwegian star Bergman wrote the script of his first full-scale venture in television, *The Six Faces of a Woman,* dealing with various phases of marriage. The six-part series was filmed in 1972.

Even before the breakup of her love affair with Bergman, Miss Ullmann had made a commitment to appear in a non-Bergman film project, an ambitious two-part epic to be directed by Jan Troell, based on the Swedish novelist Vilhelm Moberg's classic quartet on the immigration of Swedish peasants to America. With the Bergman team of Liv Ullmann and von Sydow in the leading roles, the first film of the epic, *The Emigrants,* was shot in Sweden in 1970 and released by Warner Brothers in the United States in 1972. The performances of its costars transcended acting, according to major reviewers such as Vincent Canby, who was impressed by "a kind of spontaneous truth in look and gesture" (New York *Times,* September 3, 1972), and Pauline Kael, who found it "almost impossible to discuss their performances; there don't seem to be any performances. Ullmann and Von Sydow move in and out of frame, courting, marrying, having children. They belong to the region and the life there, and after a while you forget this is the same Liv Ullmann you've seen in the Bergman films" (*New Yorker,* September 30, 1972). The second part of the epic, *The New Land,* was released in the United States about a year after the arrival of *The Emigrants,* to reviews of equally warm appreciation.

On her first visit to Hollywood, in 1971, Liv Ullmann had the errand of accepting an honorary award for Ingmar Bergman from the Academy of Motion Pictures Arts and Sciences. When she returned to Hollywood the following year to promote *The Emigrants,* she was given the "star treatment." Ross Hunter signed her to her first American starring role, as Catherine, the young schoolteacher in an operetta-style remake of *Lost Horizon* (Columbia, 1973), which required her to sing and dance. The film was a $6,000,000 fiasco, but she survived without damage to her reputation. Shortly afterward she began work on *40 Carats* (Columbia, 1973), the film version of a successful stage comedy about a forty-year-old divorcee's romance with an infatuated youth. Miss Ullmann, in the role Julie Harris played on Broadway, was much too youthful and beautiful to be physically convincing in spite of her "Bergdorf-dowager-drab wardrobe," according to the film reviewer Judith Crist, but she was generally complimented for trying her best in a somewhat unsuitable role. In 1973, after a brief season playing in Ibsen's *Brand* at the Norwegian State Theater, she revisited the United States for the shooting of *Zandy's Bride,* a film about a Scandinavian woman who journeys to California in the 1870's as a mail order wife. Later in the year she went to Italy to star in a film directed by Great Britain's Anthony Harvey, *The Abdication,* which takes up the story of the life of Sweden's Queen Christina at about the point that the Garbo movie had left it some forty years ago.

For her performances in *Hour of the Wolf* and *Shame,* Liv Ullmann was named best actress of the year by the National Society of Critics in America in 1969 and 1970. In 1973 she received the New York Film Critics award for her work in *Cries and Whispers* and a Hollywood Foreign Press Association's Golden Globe for *The Emigrants.* Her portrayal of the pioneer woman also won her an Oscar nomination as best actress. She has, in addition, several Scandinavian awards.

A special radiance, a facial luminosity and sensitivity, rather than a classic regularity of features, may account for the beauty of Liv Ullman. She is five feet seven inches tall and has a slender figure, blue eyes, many freckles, and long, shining reddish-blond hair. Since the end of her affair with Bergman her attachments have been few and private, and she is irritated by romantic speculations about her escorts, who have included Warren Beatty and Henry Kissinger. For the time being, she has said, she prefers to live alone with her young daughter, Linn, whose father is Ingmar Bergman. Her birth about seven years ago brought the mother a great deal of harassment from her compatriots in Norway, which Miss Ullmann has described as "a prude country," and Norway's state church, the Lutheran, of which she is a member, refused to baptize Linn. While shuttling between film assignments in Europe and the United States in recent years, nevertheless, the actress has kept a permanent home in Stömmen, Norway.

In Sweden, Miss Ullmann reportedly earned between $10,000 and $20,000 a picture and in the United States about $200,000. Comparing Scandinavian and American notions of what actors should earn, she once said in an interview that she believes that American actors are "grossly overpaid" and that overpayment "can harm a performer." On another occasion she told Tom Donnelly of the Washington *Post* (June 23, 1973), "Hollywood is fun, but I'm a little afraid of it, and a bit ashamed sometimes at the way important work in the world is downgraded. I didn't say no to the money or roses or the cars, but I do try to remember that the work is what's important. The roles you play. The work is what you went on the stage in the first place for."

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VALENTINO

1932- Italian fashion designer
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Like the silent film star whose name he bears, the Italian couturier Valentino is capable of inspiring the most profound hero worship in women. The difference is that the only women privileged to worship the modern-day Valentino are those who can afford to pay the astronomical sums required to purchase his haute couture. Since establishing his own couture house in Rome in 1960, Valentino has risen to the top of the Italian *alta moda* and has become the pet designer of the so-called Beautiful People.

Valentino's clothes bear an unmistakable imprint of refinement and luxury, and he always seems able to translate the most avant-garde of styles into feminine terms. In addition to achieving success in haute couture, Valentino has, through shrewd business acumen, managed to build a fashion empire that includes accessories, menswear, ready-to-wear, boutiques, and home decor. In 1969 the House of Valentino became part of the Kenton Corporation, an American conglomerate that owns Cartier's and several other fashion and accessories businesses.

The son of an electrical appliance store owner, Valentino Garavani was born in a town in the north of Italy near Milan in 1932. (According to fashion writer Eugenia Sheppard, he was born under the astrological sign of Taurus.) As a child, Valentino crowded his school notebooks with sketches of women's dresses and shoes, but in high school he thought of becoming a doctor. At the age of seventeen, however, he decided on fashion and enrolled at the Academia Dell'Arte in Milan. After a year he left to study in Paris.

On his nineteenth birthday, Valentino went to work for the Parisian couturier Jean Dessès. He stayed with Dessès for five years and then was reportedly dismissed for overstaying a vacation. Subsequently he was hired by the couture house of Guy Laroche. While working in Paris, Valentino developed several successful ideas for his employers, including an elegant group of black and white evening dresses. "Paris was a wonderful education for me," Valentino told Betty Ommerman of *Newsday* (April 27, 1964). "I learned about proportion and to perfect taste and ideas. I also had the chance to meet members of international society and some movie stars."

VALENTINO

After two years with Laroche, Valentino returned to Italy, and in 1960 opened his own couture house, financed by his father. It was at that time that he discarded his last name. He had little trouble in luring many of the jet setters and movie stars he had met in Paris to his showrooms in an old Roman palazzo, especially after Jacqueline Kennedy became one of his devoted clients. Milanese industrialists' wives and Italian countesses made up another major portion of his loyal clientele.

In 1962 Valentino began designing leather coats, suits, and dresses for Leathermode, a New York manufacturer, and two years later he created a special group of low-priced ready-mades for the Downstairs Store at Bloomingdale's in New York. Valentino's custom-made originals found their first commercial American outlet in 1966, when Martha, the expensive Palm Beach and New York shops, began taking orders. By 1966 Valentino's fashion showings in Rome were being regularly reported upon by such important United States fashion writers as Eugenia Sheppard, who gave her imprimatur to his "huge, amusing, glittering" spring 1966 collection.

"Valentino has shot to the top of his profession during the last year because of his colors, his use of materials and, most important, a volcano of new ideas that, for better or for worse, are entirely his own," Gloria Emerson reported in the New York *Times* on January 18, 1967. That year the Italian designer was honored in the United States with the Neiman-Marcus award as the year's most original designer and a similar award from the Martha shops. Unable to keep up with orders at his Roman salon staffed by 200, Valentino opened another establishment in Milan.

Valentino's ideas for 1967 included head to toe combinations of beige and white or chocolate brown and white, tortoise shell or white patent leather chain belts, and silk printed with a chain motif. (The designer is responsible for all the prints he uses.) He also used his initial V for V-necklines and seams, small gold V clasps on his alligator belts, and gold buttons stamped with a V. The Roman designer continued his initial theme for several seasons, during which time the idea became a vogue with other designers.

Valentino's spring-summer 1968 collection featured a no-color look. Dressing his mannequins in shades of creamy off-white and beige, the designer evoked what John Hart of the *Guardian* (January 19, 1968) called "an aristocratic pallor, as if from inbreeding." As important as his neat and elegant dresses, coats, and pants suits were his accessories: puffy berets, six-foot long white crepe "Isadora Duncan scarves," and, to wear with his just-above-the-knee length skirts, delicately lacy hand-painted stockings that sold for $65 a pair at Lord and Taylor's in New York.

In the spring of 1968 Lord and Taylor's unveiled a collection of some twenty-five Valentino originals in line-for-line copies, selling for $90 to $495. The store was also authorized to take orders for made-to-order Valentino's, for which customers might pay $700 to $2,500. So successful was the venture that in the fall Lord and Taylor's purchased thirty more Valentino designs and Alexander's and Ohrbach's began stocking their own Valentino copies. His commercial success in the United States continued in 1968 with the establishment at Alexander's in New York of a Valentino men's boutique, where his designs sold for $100 to $300. Custom-made Valentino suits could be ordered at Alexander's for the man who was able and willing to pay $700 to $1,000 for each creation. In 1968 he also launched an Italian-made line of ready-to-wear, which he described as "completely, separately designed from my couture collections, but in the same mood, the same feelings." In Paris, where a Valentino boutique was opened in June, the outfits sold well, despite their $150 to $350 price tags, which were considerably steeper than those of Parisian couturiers' boutique lines.

Despite his ventures into ready-to-wear, Valentino's couture remained, in the words of Eugenia Sheppard, "the last stronghold of the millionaire customer." His fall-winter collection of 1969 was officially estimated to have cost $300,000 to make, which Miss Sheppard called a "modest estimate." Continuing to feature the pants ensemble for day and evening, the collection had few innovations in design, relying for its appeal on such voluptuous details as soft double-faced wools in breakfast cereal tones, slithery silk charmeuse, langorous shawls, and sable, lynx, or other fur trims.

But innovation was the watchword of Valentino's spring-summer 1970 collection, which launched the Italian fashion season when it was unveiled in Rome on January 17, 1970. Stealing the lead on Paris, where fashion shows opened later in the month, Valentino banned short skirts and pants for daytime and concentrated solely on the mid-calf skirt length. His only concession to those women loath to accept the new "midi" look was some short dresses peeking out from under long coats or wraparound skirts.

Valentino's midi styles were more widely disseminated than any of the designer's previous efforts, thanks to the resources of the Kenton Corporation, which purchased the House of Valentino, including all its fashion enterprises, in October 1969. By the fall of 1970 women could buy ready-made Valentinos, mostly made in the United States, at Valentino boutiques in Milan, Paris, and Rome, and in the United States the clothes were available at department stores in many major cities and on New York's Madison Avenue. Although the fashions were mass produced, the prices remained steep: dresses and coats ranged from $200 to $500 and sportswear from $40 to $185.

The failure of the midi length to generate much enthusiasm among women did not daunt the spirits of Valentino. For the spring of 1970 he invited women to forget the dowdiness of long skirts with an uncharacteristically flamboyant collection that featured hot pants and full flowing skirts either ankle length (over shorts) or to the bottom of the knees. The theme of the collection was the 1940's, complete with makeup, shoes, hairdos, and the music of Glenn Miller in the background. The stridencies of bright red, combined with white and navy or black, replaced the refined tones of beige, white, and brown that usually dominated his collections.

In the fall of 1970 Valentino's fling with the 1940's was over, and he began showing the tailored sportswear look that was to dominate the fashion world for the next few seasons. By 1973 he and his clientele were ready for a romantic garden party, complete with ruffles, ribbons, and roses. Pale mauve replaced beige as the basic color.

In another act of innovation, in 1970 Valentino designed his first fur collection, which was manufactured by the American concern of Ben Kahn, one of the several members of the Kenton conglomerate. The entrepreneurial Roman designer counts among his other fashion undertakings a line of expensive perfumes and a line of home decorating fabrics and crockery. The latter is available in exclusive New York department stores or at his Rome home decor boutique, Valentino Più.

Exquisitely carried out in every opulent detail, Valentino's couture showings in Rome constitute the high point of the Italian fashion season. As Bernadine Morris wrote in the New York *Times* (July 22, 1971), "People fight for invitations, twitch through the preceding showings, skip dinner and run home to dress up as if it were the opening of the opera. They even come early—to look at each other." In order to obtain an invitation, buyers must guarantee at least $4,000 in orders; the rest of the seats go to favored fashion writers throughout the world and the designer's chic friends and customers. Among the celebrities in the first row at a recent Valentino opening, for example, were Audrey Hepburn, Gina Lollobrigida, Franco Rossellini, Romy Schneider, Marisa Berenson, Vittorio de Sica, and the Prince and Princess Egon Von Furstenberg. It is even more chic, however, to skip the showings and look over the newest designs by private appointment. When the designer comes to New York, socialites like Gloria Guinness, Jane Wrightsman, or Babe Paley drop by his apartment to shop. Mrs. Jacqueline Kennedy Onassis remains one of his most faithful customers. In recent years she has ordered much of her wardrobe from the Roman designer, including the beige dress she wore for her wedding to Aristotle Onassis.

"The king of Italian fashion," as Valentino is often called, is a reserved man who welcomes publicity for his fashions but shuns it for himself. Handsome and of slender build, Valentino has black hair, green eyes, and a soft speaking voice. He is fluent in French and English as well as Italian. Besides his New York apartment, the designer maintains a home on the Via Appia in Rome and a villa on Capri, which he shares with his partner and business manager, Giancarlo Giammetti. The Roman designer collects antiques and modern art. A dog fancier, at one time he owned four poodles and an Afghan.

In an interview with Linda Abrams of the Washington *Post* (January 20, 1972), Valentino explained his theory of haute couture: "I think couture is important as a catalyst of all the. . . gimmicks in other designs. It teaches construction and quality. I want to stop the fantasy of couture and make it real. It used to be designed too much for the models, the press, the photographers. I think clients of couture are women who want to get what they pay for. Creativity you can buy in a $2 dress . . . but couture is the balance between creativity and real quality and taste."

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VOLCKER, PAUL A(DOLPH)

Sept. 5, 1927- United States government official; banker; economist
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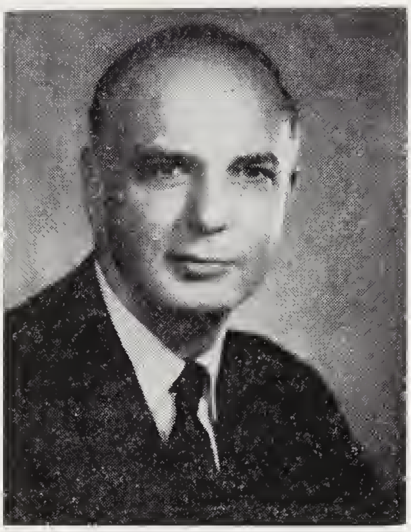
Both as Under Secretary of the Treasury for Monetary Affairs since the beginning of President Richard Nixon's first term, and earlier, as a Wall Street banker, Paul A. Volcker has become known as a brilliant economist specializing in international monetary systems, an arcane area understood only by a few. Described as "the Henry A. Kissinger of monetary diplomacy," he is one of the President's top economic advisers, and he almost singlehandedly masterminded the policies leading to the devaluations of the American dollar in 1971 and 1973. His painstaking negotiations with officials in several world capitals in early 1973 have resulted in a series of turnabout international agreements designed as preliminary steps toward the eventual establishment of a stable new world monetary system.

Paul Adolph Volcker was born in Cape May, New Jersey on September 5, 1927 to Paul A.



PAUL A. VOLCKER

and Alma Louise (Klippel) Volcker. He grew up in Teaneck, a prosperous, upper middle class New Jersey community, not far from New York City. His father, a staunch Republican, served as city manager of Teaneck for more than twenty years. Educated in local schools, Volcker was able to maintain an excellent scholastic record without working very hard. After graduating from Teaneck High School in 1945 he went on to Princeton University, but although his father warned him that he would have to discipline himself to do well there, he once again attained top grades without much effort, gaining a reputation as "a casually brilliant student."

After obtaining his B.A. degree *summa cum laude* in 1949, Volcker enrolled in the Harvard Graduate School of Public Administration, where he majored in political economy and government. During his 1950 summer vacation Volcker worked as a research assistant for the Federal Reserve Bank of New York. On leaving Harvard in 1951 with an M.A. degree he became a junior management assistant with the Treasury Department in Washington, D.C. A few months later, on a leave of absence for the 1951-52 academic year, he went to England to study British postwar monetary policy at the London School of Economics under a Rotary Foundation Fellowship. Impatient with the tedium of academic life, however, Volcker changed his mind about doing further graduate work and decided that it would be a waste of time to write a doctoral dissertation.

Through a friend of his father's, Volcker obtained an introduction to Robert V. Roosa, then the research director of the Federal Reserve Bank of New York. Roosa had been much impressed with the younger man, particularly, as he told Edward Cowan of the New York *Times* (September 24, 1972), because "He asked swell questions, but... was modest and humble, not in the manner of someone who expected to be chairman of the board in his first year." In 1953, when Volcker completed his stint with the Treasury Department and returned to New York, Roosa hired him as an assistant in the Federal Reserve Bank's domestic research division, with responsibility for drafting the bank's monthly summary of conditions in the money market, as well as memoranda and reports on foreign and domestic financial problems. Advanced to the position of special assistant in the bank's securities department in 1955, Volcker prepared analyses of the market in government securities and handled transactions of various kinds for the Federal Reserve and Treasury accounts. From 1953 to 1957 he was also a member of the faculty of the New York Institute of Finance.

Volcker's growing reputation as one of the most capable young officials at the Federal Reserve Bank made him increasingly in demand in the private banking industry. "The big banks can make or lose a lot of money in the government securities market," explained Edward Cowan in the New York *Times* article, "depending on how well they read the signals coming from the Federal Reserve trading desk. So they like to hire capable men away from the central bank." In 1957 Volcker resigned from the Federal Reserve Bank to accept an offer of a position as a financial economist with the powerful Chase Manhattan Bank of New York, whose offices were situated just across the street in Manhattan's financial district. In his new post he was placed in charge of the bank's research on domestic banking and financial institutions and financial markets. He also acted as the representative of Chase Manhattan's president, David Rockefeller, at meetings of the now defunct Commission on Money and Credit, where his contacts with members of the financial elite further broadened his knowledge.

In January 1962 Robert V. Roosa, now the Treasury Department's Under Secretary for Monetary Affairs, brought Volcker to Washington to serve as director of the Treasury's Office of Financial Analysis. Then, on November 17, 1963, on the recommendation of both Roosa and Treasury Secretary C. Douglas Dillon, Volcker was appointed to succeed J. Dewey Daane as Deputy Under Secretary for Monetary Affairs, a $20,000-a-year post, by President John F. Kennedy.

Remaining with the Treasury Department during the early years of the administration of President Lyndon B. Johnson, Volcker worked directly under Roosa in dealing with all aspects of foreign and domestic monetary problems and was charged with responsibility for supervising the activities of the Office of Financial Analysis, the Office of Debt Analysis, and the Office of Domestic Gold and Silver Operations. On a number of occasions he met with visiting finance ministers and central bankers from abroad. His performance earned him the Arthur S. Flemming Award as one of the ten most outstanding young men in the federal service. In 1965 Secretary Dillon, commending his "impressive grasp of banking, finance and economic matters," presented him with the Treasury Department's Exceptional Service Award.

In late 1965 Volcker once again resigned from government service to accept a position with Chase Manhattan in New York, this time as a vice-president of the bank and as its director of forward planning. He also served as David Rockefeller's representative on a select committee advising President Johnson on financial matters. In addition, in 1966 and 1967 he acted as chairman of the technical advisory group for the Balance of Payments Advisory Committee of the United States Department of Commerce.

When President Richard Nixon was inaugurated for his first term in January 1969, the United States was confronted with a domestic and international financial crisis of massive proportions, reflected at home by rising prices and taxes in a seemingly uncontrollable inflationary spiral, and abroad by balance of payments and trade deficits, instability and fluctuations in currency exchange rates and gold prices, and a loss of confidence in the American dollar. Nixon's new Secretary of the Treasury, David M. Kennedy, finding Volcker well qualified to help formulate strategy to deal with those urgent problems, named him his Under Secretary for Monetary Affairs, with special responsibility for international money matters. After confirmation by the Senate, Volcker was sworn into the $40,000-a-year post on January 27, 1969.

At the time of his appointment, Volcker had a reputation as an economist whose views on monetary policy, like those of the administration, were conservative and orthodox. According to *Business Week* (September 11, 1971), "When he joined the Nixon administration . . . Volcker had little enthusiasm for experiments designed to inject flexibility into the monetary system. He seemed content to hope that the United States could revive the dollar solely by putting its domestic house in order." Because of his conservatism, the wisdom of the Volcker appointment was questioned in some quarters. An editorial in the New York *Times* (February 17, 1969) commented adversely on his preference for restrictive monetary policies and rigidly fixed exchange rates, pointing out that many other economists were beginning to favor the flexibility concept as a possible safeguard against collapse of the monetary system.

Never the prisoner of ideology or of his own past views, Volcker, after devoting considerable study to the international monetary crisis, began to break with his former viewpoint and to see the need for a more flexible approach. As his "revisionist" thinking developed and his preference for flexibility became apparent, Volcker was described as "the new activist in central banking" in *Business Week* (September 11, 1971). His ideas came to exercise great influence on President Nixon and on John B. Connally, who succeeded David M. Kennedy in December 1970, as well as on his successor, George P. Shultz, who became Secretary of the Treasury in June 1972. As the Nixon administration adopted its new financial strategy, which involved the abandonment of the rigidly regulated system that had dominated American fiscal practice for several decades, Volcker, as Edward Cowan wrote in the New York *Times* (September 24, 1972) became "known from London to Tokyo as the chief architect of, and traveling salesman for, United States international monetary policy." In the words of Christopher Lydon, writing in the New York *Times* (February 12, 1973), the focus of Volcker's work has been "the pursuit of adjustments and some flexibility in currency exchange rates, and at the same time a resistance, on behalf of the administration, to a free-floating valuation of the dollar, as determined by the world money markets."

Volcker was reportedly the chief architect of the monetary policies formulated in the summer of 1971 at Camp David in Maryland as part of President Nixon's new economic program, including the decisions to impose a temporary 10 percent surcharge on imports and to suspend the convertibility of officially held dollars into gold, allowing the dollar to find its own level in the world money market. Shortly after the President's August 15 broadcast announcing the program, Volcker was sent to Paris and London to explain the new policies and to allay fears engendered in some world capitals that the United States was reverting to a protectionist policy. In December 1971 representatives of the "Group of Ten" major industrial nations met at the Smithsonian Institution in Washington to agree on a new set of exchange rates to displace the collapsed Bretton Woods monetary system of 1944. Among the key provisions of the December meeting was an agreement by the United States to increase the official price of gold from $35 to $38 an ounce, thereby devaluing the dollar by 8.57 percent. With reference to past United States opposition to dollar devaluation, Volcker conceded at the Smithsonian meeting that "we've come a long way" and predicted a "return to a degree of stability."

The culmination of Volcker's efforts to achieve international monetary stability came in February 1973, with the adoption of a series of monetary agreements between the United States and its main trading partners that he negotiated in a series of lightning trips to Tokyo, Bonn, London, Paris, and Rome, covering thousands of miles in less than a week. According to some observers, those accords, engineered almost entirely by Volcker, probably staved off a massive breakdown of the international economy. Among the key provisions of the new arrangement—which C. Fred Bergsten of the New York *Times* suggests should be called the "Volcker agreement"—is a further 10 percent devaluation of the American dollar and a temporary float of the Japanese yen.

The monetary system envisioned by Volcker would replace the temporary Smithsonian monetary agreement of 1971 with a system based on limited flexibility of exchange rates operated under joint international management of the major industrial nations. Although he believes that a complete overhaul of the world monetary system might take another two years or more, Volcker observed in testimony before the House Banking subcommittee on international finance on March 21, 1973 that "there are solid grounds for optimism about the transition to a durable and satisfactory monetary system" and spoke of his goal of "progress toward achievement of that combination of flexibility and stability in our monetary arrangements that will serve the interests of all."

In addition to his duties with the Treasury Department, Volcker is a director of the Federal National Mortgage Association, to which President Nixon appointed him in 1970. He is also on the board of directors of the Overseas Private Investment Corporation, and he has served as treasurer and board member of the American National Red Cross. Volcker is a member of the Council on Foreign Relations, the American Bankers Association, the National Association of Business Economists, the American Economic Association, the Metropolitan Economic Association, the American Finance Association, and Phi Beta Kappa.

Paul A. Volcker and his wife, the former Barbara Marie Bahnson of Jersey City, New Jersey, whom he married on September 11, 1954, have two teen-aged children, Janice and James. They maintain a permanent residence in Montclair, New Jersey, and also have a home in Washington, D.C. Volcker is six feet seven inches tall, weighs 240 pounds, and has thinning gray hair. Calm and unruffled, even under pressure, he has a barbed wit. He is an inveterate smoker of cheap cigars. A devoted family man, he also enjoys gardening, fishing, wine-making, and reading—recreations for which his busy schedule allows him little time. But according to Christopher Lydon of the New York *Times* (February 12, 1973), Volcker's friends say that economics is his "profession, his passion and his only hobby."

Formally a member of the Democratic Party, Volcker has served both Democratic and Republican administrations with equal fidelity and competence, and without substantially altering his economic views. Edward Cowan suggests in his New York *Times* article that he should not be classified by arbitrary party label but should be regarded as "essentially an Eastern money man, one of the New York banking crowd that has been shaping the United States's monetary policies since Alexander Hamilton."

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WEINBERGER, CASPAR W(ILLARD)

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One of the key aides to President Richard Milhous Nixon in his program to trim federal spending has been Caspar W. Weinberger, former budget director and now Secretary of Health, Education and Welfare and Presidential Counselor on Human Resources. As deputy director (1970-72) and then as director (1972) of the Office of Management and Budget (OMB), Weinberger displayed a zeal for budget slashing that earned him the nickname "Cap the Knife." He was largely responsible for the President's relatively austere fiscal 1974 budget, which achieves most of its economies by curtailing or dismantling many of the Great Society programs instituted by President Lyndon B. Johnson. In November 1972 President Nixon moved Weinberger to the Department of Health, Education and Welfare, the home of many of the doomed programs, where he was apparently assigned, in the words of one OMB associate, to act as "a warm, sympathetic, understanding axe man." Weinberger's duties were expanded in January 1973, when the President named him Counselor on Human Resources, in a move to bring the federal bureaucracy more under White House control.

A self-declared "fiscal Puritan," Weinberger received his training in fiscal management as California Director of Finance under Governor Ronald Reagan. Before serving in the Reagan administration, Weinberger practised law in San Francisco, served in the California State Assembly, and chaired the California Republican state committee. He was recruited to the Nixon administration in 1969 to become chairman of the Federal Trade Commission, for which he instituted several highly applauded reforms before moving to the Office of Management and Budget in July 1970.

The son of Herman and Cerise Carpenter (Hampson) Weinberger, Caspar Willard Weinberger was born in San Francisco, California on August 18, 1917. His older brother, Peter, who also entered public service, served in the Reagan administration as state director of industrial relations until his death in 1969. Caspar Weinberger was precociously interested in politics. Even as an adolescent he used to enjoy reading the *Congressional Record*. At San Francisco's Polytechnic High School he was elected student body president and at his graduation delivered a speech on "the honorable profession of politics." He attended college in the East, at Harvard, where he edited the Harvard *Crimson*, won election to Phi Beta Kappa, and earned his A.B. degree *magna cum laude*. He went on to attend Harvard Law School and received the LL.B. degree in 1941.

After finishing law school, Weinberger entered the United States Army as a private. During World War II he served with the Forty-first Infantry Division in the Pacific and on General Douglas MacArthur's intelligence staff. In 1945 he was discharged with the rank of captain. Returning to California, Weinberger was a law clerk for United States Circuit Judge William E. Orr, of the Court of Appeals for the Ninth Circuit, from 1945 to 1947. He then joined the judge's San Francisco law firm, Heller, Ehrman, White & McAuliffe, which handles such clients as the Pacific Coast Stock Exchange, Consolidated Foods, and Hiram Walker and Sons. In 1952 Weinberger was elected on the Republican ticket to the Assembly of the California State Legislature from the Twenty-first District, which takes in several prosperous San Francisco neighborhoods. In 1954 and 1956 he was reelected without opposition.

While serving as Assemblyman, Weinberger chaired the Assembly Committee on Government Organization and the Joint Assembly-Senate subcommittee on alcoholic beverage control. At the end of the 1955 session he was named "the most able member of the State Legislature" in a poll taken of newspaper correspondents who had covered the session. In 1958 Weinberger, who had aligned himself with the moderate wing of California Republicans, made a bid for the statewide office of attorney general, but was defeated by his conservative opponent. That fall he returned to his law firm and was made a partner in 1959.

In 1960 Weinberger began a two-year term as vice-chairman of the California Republican Central Committee, and in 1962 he was elected its chairman. In 1966 he served as Northern California campaign chairman for gubernatorial candidate George Christopher, until he was defeated by his conservative opponent Ronald Reagan. In the general election, Weinberger campaigned for Reagan and after his victory was appointed chairman of the Commission on California State Government Organization and Economy, which came to be known as the "little Hoover Commission." Over the protests of the financial backers of his campaign, who thought the San Francisco lawyer too liberal, Governor Ronald Reagan appointed Weinberger California Director of Finance on February 1, 1968. To nearly everyone's surprise, Weinberger set about implementing Reagan's budget-slashing plans with such fervor that one admiring Reagan aide called him "more Catholic than the Pope."

In October 1969 President Richard Nixon nominated Weinberger as a member of the five-man Federal Trade Commission to replace Democrat James D. Nicholson, whose term had expired. At the same time the President designated Weinberger chairman of the Federal Trade Commission, succeeding Democrat Paul Rand Dixon, who was to remain on the commission for the rest of his seven-year term. Weinberger remained in California through the rest of the year in order to wrap up the year's budget, then came to Washington, where he was confirmed by the Senate and sworn in on January 13, 1970.

When Weinberger took over the Federal Trade Commission it was under heavy fire from the American Bar Association and Ralph Nader's Raiders. The agency was considered slow and inefficient because of its generally mediocre staff, outdated organizational setup, and infighting among its five commissioners. Quickly proving himself a skillful conciliator, Weinberger managed to unite the four other commissioners in support of a tough new program stressing consumer protection. In June 1970 he announced a reorganization plan for the agency, under which five old operating bureaus were to be replaced by two new ones, the Bureau of Competition (to handle antitrust matters) and the Bureau of Consumer Protection.

CASPAR W. WEINBERGER

In one of his more sweeping administrative innovations, in June 1970 President Nixon announced that George P. Shultz and Caspar Weinberger would become, respectively, director and deputy director of the Office of Management and Budget, a new and more powerful agency established to replace the Bureau of the Budget. Weinberger was to take on major responsibility for preparing the budget, while Shultz was to attend to the managerial and policy-making responsibilities of the new agency. Weinberger took office at the Office of Management and Budget when it opened, on July 1, 1970. At the same time he served as Federal Trade Commission chairman until August 11, when Miles W. Kirkpatrick was sworn in as his successor. The first man without professional training in economics to be responsible for the budget since Maurice H. Stans during the Eisenhower administration, Weinberger soon showed that he had no fear of sounding unorthodox. At a press conference he declared himself a "fiscal Puritan" who believes that government budgets should, if possible, always be balanced. His statement ran counter to the nearly universally accepted Keynesian theory that governments should use their budgets to stabilize the economy by creating deficits or surpluses as needed. In actual practice Weinberger had to bow to Keynesian economics, since he was obliged to prepare budgets for fiscal 1972 and 1973 that contained record-breaking deficits partly designed to stimulate the nation's sluggish economy. Nevertheless he became known at the budget office as "Cap the Knife," and officials spoke of "unleashing Cap Weinberger" whenever an agency's fund requests needed pruning.

When President Nixon promoted Weinberger to the directorship of the Office of Management and Budget in May 1972, the move was interpreted as an indication that Nixon was serious about curbing inflation and preventing a tax increase by cutting the federal budget. That view was vindicated when he presented his fiscal 1974 budget to the nation in January 1973. With fiscal 1973 expenditures estimated at $249.8 billion, the fiscal 1974 budget was essentially frugal at $268.7 billion. Most of the increase would result from uncontrollable factors like population growth and a modest rate of inflation. Although the 1974 budget would produce an actual deficit of $12.7 billion (compared to $24.8 billion in 1973), it would yield a $300 million surplus according to the administration's "full employment" concept, which counts as revenues the hypothetical amount of tax revenue that would be collected if the economy were operating at a 4 percent jobless rate. That surplus was achieved by either abolishing or paring down appropriations for some 100 health, antipoverty, drug control, and other programs. In response to the outraged objections of Congressional liberals, Weinberger and other administration officials contended that the programs were either ineffective or better handled by state and local governments under the forthcoming revenue-sharing plan.

When, in November 1972, Nixon nominated Weinberger for the office of Secretary of the Department of Health, Education and Welfare, Senate liberals held up Weinberger's confirmation. They were protesting against proposed budget cuts and the impoundment by the administration of funds already allocated by Congress. Nevertheless Weinberger was officially approved by Senate vote on February 8, 1973, and he was succeeded at the Office of Budget and Management by Roy L. Ash, president of Litton Industries. The Secretary's proposed cuts in HEW programs in 1973 were blocked by Congressional liberals.

Creating a kind of "super Cabinet" that would oversee the functions of the ordinary Cabinet, early in January 1973 President Nixon named Caspar W. Weinberger, James Lynn, the Secretary of Housing and Urban Development, and Earl L. Butz, the Secretary of Agriculture, to be Presidential Counselors. As Counselor on Human Resources, Weinberger is responsible for all activities of various departments that concern health, education, manpower development, income security, social services, Indian and native peoples, drug abuse, and consumer protection.

Caspar W. Weinberger and his wife, the former Jane Dalton, whom he married on August 16, 1942, have lived since 1970 in a small yellow town house in Washington, across the street from the Library of Congress. The Weinbergers have two children, Arlin Cerise (Mrs. Richard Paterak), who lives in Canada, and Caspar Willard, a television documentary writer in San Francisco. A *Time* reporter wrote (December 11, 1972) of Weinberger that "he has an air of insouciant irreverence" and "a wry and self-deprecating wit" that bely "his Hooveresque image and cut-throat nickname." The Presidential aide is about six feet tall and has dark brown hair. A self-confessed "frustrated newspaperman," Weinberger used to write a semiweekly column on California state government that ran in many California newspapers. He also was a staff book reviewer for the San Francisco *Chronicle* and *San Francisco* magazine, and the moderator of *Profile: Bay Area,* a weekly local public affairs program on San Francisco's KQED-TV station. Weinberger is an Episcopalian.

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WEISKOPF, TOM

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The most spectacular golfer on the professional tour in 1973 was Tom Weiskopf. In winning five out of nine tournaments, Weiskopf averaged 68.8 strokes per round and amassed more than $200,000 in prize money. He went on to win the World Series of Golf and, as a member of the United States team, the Ryder Cup. Nine years of unfulfilled promise preceded Weiskopf's arrival as a superstar. "Basically and simply, I have matured," he has explained. "I have set higher goals. I have worked harder. I am more determined to be a complete and better golfer. I am sure of myself. I am more relaxed. I don't let adversity get the best of me."

Tom Weiskopf was born in Massillon, Ohio on November 9, 1942 to Eva Weiskopf and the late Thomas Weiskopf, a railroad trainmaster. Both parents were amateur golfers, and the mother won the Akron women's championship eight times. With his younger brother and sister, Tom grew up in Bedford, Ohio, where his mother still lives.

Encouraged, but not pushed, by his father, Weiskopf began playing regulation golf when he was fifteen. Kaye Kessler, sports editor of the Columbus *Citizen,* who knew the Weiskopfs well, has recalled: "Tom senior was always in the background when he followed his boy around the junior tournaments. He didn't always watch his son play and if the father did show up he was hard to find—even in as small a group as follows these kids." The elder Weiskopf once told Kessler: "Tommy could make something out of the game if he could only get his head on straight. He's got to learn to control his temper."

At Ohio State University, Weiskopf, like Jack Nicklaus (who was three years ahead of him), played tennis under coach Bob Kepler. While at the university he won the Western Amateur title, in 1963. At the end of his sophomore year, in 1964, he dropped out of college and turned professional. "I asked Nicklaus if he thought I could make it," Weiskopf later recounted. "He told me yes. He also advised me to try the tour with my own money and avoid a sponsor's hookup. So I signed with MacGregor/Brunswick, took the $2,500 bonus they gave me, and went out to play."

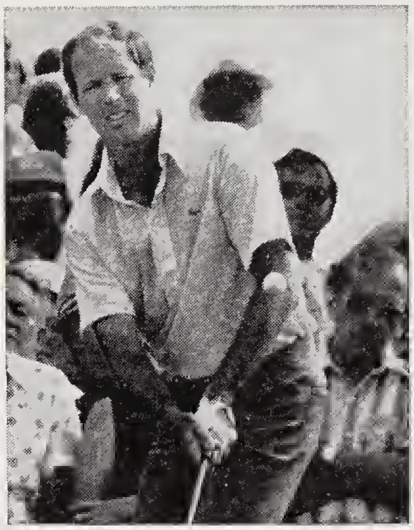
Even before he was admitted into the PGA Weiskopf made $1,008, in 1964. On the professional tour during the following three years he made almost $89,000 but failed to crack the winners' circle. His best showing was in the 1966 Greensboro Open, where he tied Doug Sanders at the end of seventy-two holes only to lose in a playoff. Often he failed to capitalize on opportunities because of his then notorious irascibility. One incident in particular stands out in his memory: "At Vancouver in 1966, I was five under par after fourteen holes the first day and led the field by four shots. Then on the fifteenth tee someone clicked a camera and I became all flustered. Instead of having the sense to step away from the ball, I got all mad and tried to kill it. I bogeyed the hole, double bogeyed the next, and by the eighteenth hole I was so mad that I even backhanded the ball down the fairway. I finished even par for the day. I had lost my composure completely. At that time I was having stomach troubles, too—I had the start of an ulcer and had to stay on a bland diet for about six months—so I withdrew."

His closest friend on the PGA tour in the early years was the colorful, tempestuous Tommy Bolt. "Tommy taught me finesse, all the little things," Weiskopf has said. "I idolized him for the way he played his shots. The trouble was, the more I watched him and played with him, the more I began to pick up his attitude, too." Toward the end of 1967 Weiskopf began paying more attention to other players he looked up to, especially Jack Nicklaus. Among other things, Nicklaus taught him to be more careful in keeping track of yardages and markers.

On February 11, 1968 Weiskopf won his first tournament, the Andy Williams-San Diego Open, which he captured in dramatic style, with an eagle on the final hole. That victory was worth $30,000. The following July he won the Buick Open, worth $25,000. At that point he was the second highest money winner on the PGA tour, and it appeared that he was about to live up to his potential.

Instead he slumped. He did well financially, and in 1970 he had the lowest stroke average on the tour, but he failed to win another tournament until June 13, 1971, when he took the Kemper Open at Charlotte, North Carolina in a "sudden death" playoff with Lee Trevino, Dale Douglass, and Gary Player. The following August he won the IVB Philadelphia Golf Classic, shooting 274 to tie the tournament mark set by Billie Casper. On February 27, 1972 he won the Jackie Gleason Inverrary Classic at Fort Lauderdale, Florida by one stroke over Nicklaus.

During his first nine years as a pro, Weiskopf was, by his own admission, "lazy," afraid of becoming a superstar because he did not think he "could handle all the flak that Nicklaus and Palmer get wherever they go." His attitude changed when his father died of cancer, in March 1973. "Whatever my father did he did for his children," Weiskopf told Bob Addie of the Washington *Post* (June 12, 1973). "He sacrificed his vacation in order to buy me golf equipment when I was a boy. He spent the World War II bonus he received on me.... He was Tom Weiskopf's biggest fan. He told me I had ability and that it was only a matter of time until I would use it all. He had confidence in me but I feel I let him down because I never proved myself when he followed me around. . . . I let him down."



TOM WEISKOPF

In another interview he recalled: "I told my wife . . . that I had all the talent in the world and was wasting it. . . . I'm going to cut down on my hunting and other outside activities that take so much of my time. I'm going to start working . . . working harder than I ever have in my life. The next ten years should be the best ones of my life."

On May 13, 1973 Weiskopf captured the Colonial Open at Fort Worth, Texas with a four-round score of 276. That was the start of the fantastic streak in which he finished second to Nicklaus in the Atlanta Classic; won the Kemper Open by three strokes; took the Philadelphia Classic; finished third in the U.S. Open; captured the British and Canadian opens; and finished third in the Westchester Golf Classic at Harrison, New York, only one stroke behind the leaders.

Each year the winners of the four major championships—the British and United States Opens, the Masters, and the PGA—meet in the World Series of Golf in Akron, Ohio. In that event in early September 1973 Weiskopf defeated Jack Nicklaus and Johnny Miller—who were tied for second place—by three strokes, 137 to 140. Tommy Aaron was in last place with a nine-over-par total of 149. (The $50,000 Weiskopf won in Akron was not included in his official earnings for the year, which were $238,088, third highest on the pro tour.) Later in the same month Weiskopf helped the United States team defeat Britain and retain the Ryder Cup by his 3-1 victory over Bernard Gallacher.

Tom Weiskopf and his wife, Jean Ruth, Miss Minnesota of 1965, were married in October 1966. With their children, Heidi and Eric Thomas, they live in a luxurious Tudor-style house in Columbus, Ohio. Weiskopf is six feet three inches tall and weighs 175 pounds. According to his wife, he is—or at least used to be—a laconic brood-er. In 1966 she told an interviewer: "He'll go three days without speaking. Then I have to break The Great Silence. I tell him, 'Tom, it's time you and I had a little interview.' Tom is a typical German, and I know because I'm one too. You can talk at him all day and he'll pretend he's listening but he is actually tuned out."

In his Washington *Post* article Bob Addie quoted Weiskopf's mother: "Tommy always had the shots, but he is putting exceptionally well now. He is a very shy person but everybody is pulling for him and following him because he is winning. It's a great feeling to have the fans on your side." Weiskopf told Addie: "I've still got to get used to realizing those galleries are following me. I try not to let anything interfere with my game plan. I know I need patience and I'm determined to maintain a good attitude. After all, that's the sign of the pro—keeping your cool."

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WHITMAN, MARINA VON NEUMANN (fon noi'män)

Mar. 6, 1935- University professor; economist
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In the male-dominated field of international economics, Dr. Marina von Neumann Whitman, distinguished public service professor of economics at the University of Pittsburgh, has enjoyed unusual success in a relatively brief span of time. A professor of international economics since 1962, Dr. Whitman served as a senior staff economist for the Council of Economic Advisers and as the only female member of the Federal Price Commission before she was appointed to the three-man Council of Economic Advisers in 1972, becoming its first woman member. In an interview with the New York *Times* (February 6, 1972) shortly after her appointment to the council, she told Michael C. Jensen that she did not consider herself a revolutionary economist. "I think I'm better at pulling things together . . . synthesizing. I'm really not an intellectual bombshell dropper and I probably won't have any startling or shocking ideas." As the council's resident expert on the complicated maneuverings of international monetary strategic trade agreements, foreign investments, currency exchange rates, and government risk-sharing, Dr. Whitman was instrumental in drafting the proposals presented by United States representatives to the international monetary negotiations held in Paris in March 1973.

Born in New York City on March 6, 1935, Marina von Neumann Whitman is the only child of John von Neumann, the eminent mathematician, games theorist, and computer pioneer, and Mariette (Kovesi) von Neumann. Despite their divorce in 1937, her parents, both of whom remarried, remained close friends. After spending her childhood in New York City with her mother and stepfather, James B. Kuper, a physicist at Brookhaven National Laboratory, she moved to her father's home in Princeton, New Jersey. "My mother felt very strongly that any kid who was John von Neumann's daughter should get to know John von Neumann," Dr. Whitman explained to Margery Byers in an interview for *Life* magazine (February 25, 1972). "It was very carefully worked out that I live with him in my teens when I was old enough to reap the advantages." The "advantages" included the stimulating company of von Neumann's distinguished colleagues at the Institute for Advanced Study where he was a research professor in mathematics. Recalling the "terribly interesting people and terribly interesting conversations" of her high school years for a New York *Times* profile (January 31, 1972), Dr. Whitman confessed, "I was fifteen before I realized that this was not the normal American way of life."

A government major, Marina von Neumann graduated *summa cum laude* from Radcliffe College in 1956. A brilliant student (her lowest mark was an "A-" in freshman calculus), she was elected to Phi Beta Kappa in her junior year and awarded the Jonathan Fay Prize as the outstanding member of the senior class. "She didn't even seem to be trying," a former Radcliffe classmate told Michael C. Jensen. "She just got it all without any great grinding." Other friends, however, remembering that Miss von Neumann "studied awfully hard," ascribed her tremendous intellectual drive to the "intense . . . pressure to produce" imposed upon her by her brilliant father.

Married shortly after her graduation, Mrs. Whitman returned to Princeton where her husband had accepted a teaching position at Princeton University. While working as an administrative assistant for the Educational Testing Service, a nonprofit organization specializing in educational measurement and research, Mrs. Whitman became fascinated by the "interesting problems" of economics. Planning a career as a financial journalist, she enrolled at Columbia University, with the intention of earning masters' degrees in economics and journalism. "I saw myself writing financial articles for the New York *Times*," she told her *Times* biographer, "but economics was so interesting I never went on in journalism." She received an M.A. in economics in 1959 and a Ph.D. in 1962. During the final phase of her doctoral studies, Mrs. Whitman served as a consultant to and staff economist for the Pittsburgh Regional Planning Association, helping to prepare a comprehensive economic development plan for the greater Pittsburgh area.

Dr. Whitman began her teaching career as a lecturer in economics at the University of Pittsburgh in 1962. Progressing steadily up the academic ladder, she was made an assistant professor in 1964, an associate professor in 1966, and a full professor in 1971. In addition to her teaching duties, she acted as an administrative officer for the university's economics department during the 1965 calendar year.

Named to President Nixon's Council of Economic Advisers as a senior staff economist in international affairs, Dr. Whitman advised council members on a variety of economic problems, including the need for a realignment of currency exchange rates. As the senior international expert on the council's staff, she helped to formulate Nixon's August 15, 1971 directive that temporarily suspended the convertibility of American currency into gold in an attempt to stabilize the dollar.

Impressed by her ability, Nixon appointed her to the Federal Price Commission in October 1971. As the youngest of the commission's seven members and its only woman, Dr. Whitman appeared to be in a strategic position to represent the American housewife in the fight against spiraling inflation. More often than not, however, the new commissioner followed a middle-of-the-road, flexible approach to price controls. A tough manager of President Nixon's Phase II price control machinery, she argued against the price increases that the coal companies had requested to compensate for miners' wage hikes. On the other hand, she supported a fundamental Price Commission decision that allowed businessmen to pass on cost increases on a percentage basis, reasoning that the alternative dollar-for-dollar increase plan could hamper future capital investments. In that instance, as in the case of several other important four-to-three decisions, Dr. Whitman voted with the four member majority. Commenting on Dr. Whitman's effectiveness for a *Newsweek* article (February 7, 1972), a commission colleague praised her logic and her "incredible ability to cut through all the words and statistics to get to the heart of the problem."

On January 29, 1972, at an unusual Saturday morning press conference, President Nixon announced his nomination of Marina Whitman to the Council of Economic Advisers. He thus filled the vacancy created by the resignation of former council chairman Paul W. McCracken, who had resigned to return to a professorship at the University of Michigan. Speaking informally to reporters after the President had introduced her to the press as a woman with "intellectual ability of the first magnitude," Dr. Whitman acknowledged that economists "seldom get a chance to practise what they preach and teach." When questioned about her economic viewpoint, she emphasized her "independent" approach and rejected convenient theoretical labels. She criticized the Keynesian reliance on fiscal regulation as a weapon against recession and inflation as well as the more conservative Friedmanite emphasis on the money supply as the dominant influence on business and price levels, on the grounds that the extreme views of both doctrines were too "simple." In a redistribution of council responsibilities followng McCracken's departure, Herbert Stein, the new chairman, relinquished his former responsibilities for domestic fiscal and monetary policy to Ezra Solomon and assigned international economic affairs to Dr. Whitman, who was also to act as liaison with the Phase II economic control boards.

MARINA VON NEUMANN WHITMAN

Despite a temporary realignment of currency exchange rates (with an 8.57 percent devaluation of the dollar) by the major industrial nations during an international monetary meeting at the Smithsonian Institution in Washington, D.C. in December 1971, European currency controls proliferated in an attempt to contend with an unwanted dollar influx. Dr. Whitman, who had been confirmed by the Senate on February 2, 1972, and other members of the Council of Economic Advisers met with reporters in mid-March to define the United States position. Although she recognized the current "state of sensitivity" of the world financial community, Dr. Whitman declined to suggest immediate countermeasures, arguing that the "surge of controls" would automatically subside as soon as negotiations for a permanent monetary revision were begun. In an interview with a reporter from *U.S. News & World Report* (April 24, 1972), she added that such difficult and complex negotiations necessarily required a great deal of time but, since the "euphoric reaction" to the December meeting, people had become "impatient, waiting for the other shoe to drop." Dr. Whitman did not rule out a second devaluation of the dollar before the reform negotiations, though she predicted that "we will go in with the system of rates set up at the Smithsonian Agreement." One month before representatives of the United States, Canada, Japan, Sweden, Switzerland, and the European Economic Community reached agreement on a settlement of the monetary crisis in Paris on March 16, 1973, the dollar was devalued an additional 10 percent to speed negotiations.

Domestically, Phase II of the Nixon administration's system of wage and price controls went into effect in August 1972. Dr. Whitman, who had been closely associated with the domestic economic control programs as a member of the Federal Price Commission, believed Phase II had an unexpectedly good beginning. Food prices, difficult to control because of their responsiveness to the law of supply and demand, were relatively stable. Wage increases had leveled off and, after an anticipated post-freeze bulge, were expected to diminish. At the same time, the economy continued to expand. "The point of Phase II," she told Marion Bell Wilhelm of the *Christian Science Monitor* (March 20, 1972), "is that we can have expansionary activities without gearing up inflation again. These goals are not contradictory." Dr. Whitman agreed with the administration's stated objective of reducing the rate of inflation to 2 or 3 percent by the end of 1972, calling it "a very reasonable goal." Nevertheless, she warned against excessive optimism, admitting that the enforced controls might be the only restraints on an inflationary spiral that would soar once controls were removed. On the other hand, she looked upon long-term controls as undesirable because they adversely affected consumer buying habits. "The price system serves a terribly important function," she told the *U.S. News & World Report*'s correspondent. "It signals changes in taste, changes in technology, and changes in supplies of resources, and it stimulates people to review their decisions about what to produce and what to consume." In Dr. Whitman's view, economic stability depends on a "total package of government policy." Controls alone cannot guarantee a healthy economy with a reduction in unemployment.

Dr. Whitman helped to prepare the 301-page 1973 economic forecast that was issued by the Council of Economic Advisers on January 30, 1973. Predicting a rise in the gross national product, an inflation rate of no more than 3 percent, and an unemployment level of 4.5 to 5 percent, the report stressed the need for economic restraints to ensure a prolonged period of growth and stability. The council report included a special section, written by Dr. Whitman, on the economic role of women in American society, a subject she once described as a "mass of ignorance." Briefly, the chapter noted that although 43.8 percent of all working age women were employed, their unemployment rate was consistently higher than that for men, their salaries averaged only 66.1 percent of men's wages, and their jobs tended to have relatively low occupational status. With the exception of journalism and publishing, American women have been unable to break into the high-status professions. Concluding that women have made little progress toward achieving job and salary equality since 1956, the section surmised that the inequality was as much a result of culturally determined traditional roles as of direct discrimination.

After her appointment to the Council of Economic Advisers, Marina Whitman, who stands five feet eight inches tall and has dark hair, was admiringly described by Washington reporters unused to "comely," "attractive," "auburn-haired" Presidential advisers. Although she accepted most comments on her physical attributes with good-humored understanding, she emphatically rejected the "sex symbol" label and insisted that her hair was really "plain old moss brown." Nonetheless, she admitted to a *Time* magazine writer (February 2, 1972), "I probably would have had more difficulty if I had been John von Neumann's son." Marina Whitman met her husband, Robert F. Whitman, at a dormitory "mixer" when he was a Harvard doctoral candidate and she a Radcliffe freshman. They were married on June 23, 1956 and have two children: Malcolm Russell and Laura Mariette. A specialist in dramatic literature and chairman of the English department at the University of Pittsburgh, Whitman took academic leave to accompany his wife to Washington, D.C. Marina von Neumann Whitman relies on her husband's encouragement in her work and, although his field is literature and hers economics, she believes that each serves as an "educated layman" for the other. A proponent of the nuclear family, she declined lucrative television offers to spend more time with her family, and she selected her Washington home because it was close enough to her office for her to be home for dinner.

A member of the Royal Economic Society and the American Economic Association, Marina von Neumann Whitman is the recipient of a number of academic grants, among them a Social Science Research Council faculty research fellowship, a National Science Foundation research grant for a study of long-term portfolio investments, eventually published in the *Quarterly Journal of Economics*, and several grants from the International Dimensions Program of the Academic Disciplines at the University of Pittsburgh. She was awarded honorary doctor of laws degrees from Cedar Crest College (Pennsylvania) and from Hobart and William Smith Colleges (Geneva, New York) in 1973 and an honorary doctor of humane letters from Russell Sage College (Troy, New York) in 1972. At its commencement exercises on May 16, 1973 Columbia University presented her with its Medal of Excellence. Besides contributing to scholarly journals in economics, she is the author of several monographs in international economics, including *Government Risk Sharing in Foreign Investment*, her most ambitious work, which was published by Princeton University Press in 1965. She resigned from the Council of Economic Advisers in August 1973 and was succeeded by the Yale University economist Professor William Fellner. After leaving Washington, Dr. Whitman resumed teaching at the University of Pittsburgh, where she has been working on a new book, tentatively titled "Economic Openness and Economic Sovereignty."

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WICKER, TOM

June 18, 1926- Journalist; novelist
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Once praised by a colleague as the "Earl Warren of journalism," Tom Wicker, the columnist and novelist who is now an associate editor of the New York *Times*, has been a perceptive observer of the American scene for more than twenty years. His thrice-weekly "In the Nation" column, which has been called "one of our principal national assets" by *Newsweek*'s Peter S. Prescott, has provoked the anger of conservatives and liberals alike.

A stubborn idealist and determined civil libertarian, Wicker has attacked the omnibus anticrime bill, opposed the Senate's passage of the "no-knock entry" provision in a drug-control bill, and accused the Nixon administration of creating the "beginnings of a police state." Appalled by Watergate, he has argued that "a *prima facie* case of neglect of duty" be brought against President Richard Nixon, and he has denounced the covert bombing in Cambodia as the latest in a "long chronicle of lies" and deceptions. For his outspokenness, Wicker was one of several newsmen named to the so-called "enemies list" that was prepared several years ago by Nixon aides and submitted to the Senate Select Committee on Presidential Campaign Activities by former White House counsel John W. Dean 3d.

The son of Delancey David and Esta (Cameron) Wicker, Thomas Grey Wicker was born on June 18, 1926 in Hamlet, North Carolina. His father, a freight conductor for the Seaboard Air Line Railway, occasionally rewarded Tom, who stacked firewood, shoveled coal, and performed other household tasks for his mother, with free train rides. In 1937 the Wicker family traveled overnight on a railroad "trip pass," to visit Washington, D.C. "I never got over it," Wicker wrote years later in his introduction to a New York *Times* guidebook to the capital. "I thought the [Capitol] dome against the sky was the most beautiful sight I had ever seen, and I still do."

After working his way through the University of North Carolina, from which he graduated in 1948 with a B.A. degree in journalism, Wicker worked briefly as the executive director of the Southern Pines (North Carolina) Chamber of Commerce. In 1949 he became editor of the *Sandhill Citizen*, a weekly in Aberdeen, North Carolina. Unsatisfied, he moved to nearby Lumberton later that year to become the managing editor of *The Robesonian*, a Democratic daily. Temporarily suspending his journalistic career in 1950, he served as the public information director for the North Carolina Board of Public Welfare. The following year, he joined the staff of the Winston-Salem *Journal* as its copy editor. Wicker remained with the *Journal* for the next eight years, serving successively as its sports editor, Sunday feature editor, Washington correspondent, and city hall reporter and editorial writer. His career at the *Journal* was interrupted in 1952 when he began a two-year tour of duty as a lieutenant (j.g.) in the United States Naval Reserve, and again in the 1957-58 academic year when he attended Harvard University as a Nieman Fellow in journalism. In 1959 he was named associate editor of the Nashville *Tennesseean*, but he resigned only six months later to become a staff reporter for the New York *Times*'s Washington bureau.

TOM WICKER

Wicker had first attempted to land a job with the *Times* in 1958 but, according to Gay Talese (*The Kingdom and the Power*, 1969), the clean-shaven, meticulously dressed, and conservative New York editors objected to the bearded Wicker's easygoing manner and casual, almost unkempt appearance. Two years later, on the recommendation of a *Times* reporter, Wicker applied directly to the Washington bureau, then headed by James B. ("Scotty") Reston, and was immediately hired. As a Capitol Hill reporter and later, as a White House correspondent, Wicker criss-crossed the country, covering political campaigns, Presidential public appearances, and Congressional elections. On November 22, 1963 Wicker, who was the only *Times* man with the Presidential party in Dallas, scored a journalistic coup. Relying on his instinct, which he continues to trust more readily than his sources, Wicker sifted through rumors, second-hand reports, tips from other reporters, bits of official information, and his own notes scribbled on the mimeographed Presidential itinerary to piece together a detailed account of the assassination of President John F. Kennedy. His 106-paragraph story, telephoned two pages at a time to the *Times* home office from a Dallas airport telephone booth, filled two front-page columns and the entire second page of the newspaper's November 23rd edition. Despite the fact that only a few paragraphs described events that Wicker had actually witnessed, the article was incredibly accurate.

On September 1, 1964 Wicker was named Washington bureau chief at the insistence of his mentor James B. Reston, who had asked to be relieved following *Times* publisher Arthur Ochs

Sulzberger's sweeping reorganization of the newspaper's executive structure. In addition to carrying out his administrative duties as bureau chief, Wicker continued to cover out-of-town and out-of-country assignments, to contribute articles to the New York *Times Magazine,* and to write news analyses and occasional columns. It prompted criticism from the head office that he was devoting too much attention to his own pursuits at the bureau's expense. Several New York editors, among them Harrison Salisbury, A. M. Rosenthal, and Clifton Daniel, complained about aggressive competition from the Washington *Post* and from the television networks' growing press corps, charging that Wicker's bureau was not producing enough front-page exclusives. Backed by Reston and by columnist and former bureau chief Arthur Krock, both of whom had maintained independent bureaus, Wicker objected to the editors' interference, on the grounds that the continual and, in his view, unjustified rewriting of the frustrated Washington staff's copy was damaging staff morale. When managing editor Turner Catledge tried to replace Wicker with assistant managing editor Harrison Salisbury in the summer of 1966, he placated Wicker by promising him Arthur Krock's column when the older man retired. Wicker reluctantly agreed. The *Times's* national political correspondent, David Broder, resigned in protest and sent a scathing memo to publisher Sulzberger, in which he accused the New York office of "endless bureaucratic frustrations." The head office relented, Wicker remained in charge of the bureau, and a few months later inherited Krock's column.

With Sulzberger's approval, in February 1968 managing editor Daniel and assistant managing editor Rosenthal appointed James Greenfield to succeed Wicker as chief of the Washington bureau. Faced with the prospect of resignations from Wicker, Reston, and White House correspondent Max Frankel in a Presidential election year, Sulzberger once again reversed his decision at a top-level executive meeting in New York. A few months later, Wicker was named an associate editor of the New York *Times,* to be effective on December 1, 1968.

While he was a reporter in the South, Wicker published three thrillers under the pseudonym Paul Connolly—*Kingpin* (Sloane, 1953), *So Fair, So Evil* (Fawcett, 1955), and *The Devil Must* (Harper, 1957). In Washington he completed another novel, *The Judgment* (Sloane, 1961), before turning to political reportage. *Kennedy Without Tears: The Man Behind the Myth* (Morrow, 1964), a recollection of his coverage of the Kennedy White House, received mixed reviews. Wicker, who has always believed that personality is a more decisive factor in public life than political persuasion, examined the effects of two disparate personalities on the office of the Presidency in *JFK and LBJ: The Influence of Personality Upon Politics* (Morrow, 1968). Generally well received, the book relied on character analysis to try to explain Kennedy's apparent inability to push domestic programs through an obstinate Congress and Johnson's inevitable "credibility gap" in relation to the Vietnam war.

Because, as he told Thomas Collins in an interview for *Newsday* (July 16, 1973), "there are things you can do in a novel that you can't do in journalism," Wicker began work on his fifth novel, tentatively called "The Golden Touch," in 1969. The product of three summer vacations, *Facing the Lions,* as the novel was finally entitled, follows the career of Hunt Anderson, a charismatic Southern senator, through the eyes of reporter Rich Morgan, a hardbitten but softhearted Washington bureau chief with a background not unlike Wicker's own. Although Wicker concedes a similarity between the fictional Senator Anderson and the late Senator Estes Kefauver in that both men enjoyed "a swift rise and sowed the seeds" of their political defeats, he denies a conscious resemblance between himself and Morgan. "I've never known any Presidential candidates or senators as well as he does," Wicker told Thomas Collins, "and I don't want to." An instant best seller, *Facing the Lions* was widely reviewed after its publication by Viking Press in 1973.

As a member of the Washington press corps, Tom Wicker has been upbraided by Vice-President Spiro T. Agnew for his "irresponsibility and thoughtlessness." Agreeing that the press is often guilty of irresponsible journalism, Wicker maintains that the press should not be censured for over-analyzing the news, as the Vice-President contends, but rather for under-analyzing it. In a speech before Columbia University students, Wicker condemned the media's establishment-oriented approach to the news. The press's "biggest weakness," he argued, "is its reliance on and acceptance of official sources—indeed, its 'objectivity' in presenting the news." "Anything that is an institution gets quoted—government, or a corporation, or a university," he has complained, "but it's hard to get the other side." Ever since he became a Washington correspondent, Wicker has been fighting the "press box mentality" that relies on official sources and press releases for information. During the Johnson administration he broke established tradition when he asked permission to quote assistant White House press secretary Andrew Hatcher directly, insisting his readers had a right to know the source of the story. Hatcher refused and Wicker was forced to attribute the information to the customary "sources close to the President."

As a source of reliable information, Presidential press conferences are, in Wicker's view, equally inadequate. In a New York *Times Magazine* article (September 8, 1963) he compared reporters at a Presidential press conference to "spear carriers in *Cyrano de Bergerac,*" unable to challenge the President's answers, ask follow-up questions, or request clarification of evasive or contradictory replies. Wicker believes that the skillful news management of the Nixon administration has made it even more difficult to avoid the "ultimate trap" of official versions. "We feel the general pressure," Wicker told political writer David Wise in an interview for the *Atlantic Monthly* (April 1973). "There is a constant pattern of pressure intended to inhibit us . . . to make us unconsciously pull in our horns."

At the first A. J. Liebling Counter Convention held in honor of the late *New Yorker* press critic in New York City in April 1972, Wicker told assembled reporters and journalism students that "spurious objectivity" was as much a result of reportorial bias as of dependence on official sources. His admiration of Senator George S. McGovern caused Wicker to accept without question the 1972 Democratic Presidential candidate's controversial plan for welfare reform and for redistribution of income. On the basis of explanations from McGovern aides, Wicker endorsed the plan in his column of June 4, 1972. A few weeks later, in another column, he apologized for his failure to doublecheck the feasibility of the plan with outside economic experts and accepted full responsibility for his "journalistic sin." Although as a columnist, Wicker is not bound by the customary mathematical balance accorded both sides of an issue in a news story, he has publicly stated his opposition to advocacy journalism.

In recent years Wicker has, with increasing frequency, exchanged the role of impartial observer for that of participant. Addressing an antiwar teach-in at Harvard's Sanders Theatre on February 22, 1971, he urged his listeners to "engage in civil disobedience" in protesting against the war in Southeast Asia. "We got one President out," he told his cheering audience, "and perhaps we can do it again." His moving extemporaneous speech, partly reprinted in the March 6, 1971 issue of the *New Yorker*, condemned the administration's program of Vietnamization that "required the invasion of two countries and the bombing of three to evacuate one" as a policy with "very little future to it and very little profit." Inspired by his address, a group of Boston journalists wired the White House, protesting the war as a "crime against mankind."

Later that year rioting inmates at the Attica State Correctional Facility in New York named Wicker, who had recently written a sympathetic column after the death of black militant George Jackson in San Quentin, to the Citizens' Mediating Committee. That group of civilians was selected by the prisoners to inspect prison conditions and to witness negotiations between inmates and prison officials. As a result of his activism, Wicker has suffered a measure of professional ostracism. "There is a mainstream of journalism," he explained to David Wise, "and if you get out of the mainstream . . . off the reservation, you feel it. I feel more support today from the public, and less from among my peers in the press corps."

A tall, hefty man, Tom Wicker has a ruddy complexion and graying reddish hair. Describing Wicker as a "prim-liver," a colleague told Lee Belser, author of a *Coronet* magazine profile of the columnist (June 1966), "He reminds me of my mother's homemade apple pie, but believe it or not, the spice is there, too—right underneath that crispy crust." Like many newsmen, Wicker is so devoted to his engrossing career that he has little time for recreational activities, although he occasionally enjoys tennis, golf, and fishing. Because he is putting the finishing touches on a book about the Attica prison riot, he arises early each morning to write for a few hours before going to his office. Wicker married the former Neva Jewett McLean on August 20, 1949. They have two sons—Cameron McLean and Thomas Grey. A longtime resident of Washington, D.C., which he once described as a "marble jungle with careless dispositions of history and hope," Wicker recently moved to New York City, where he and his family live in an East Side town house.

A member of the Society of Nieman Fellows and the Century, an exclusive men's club of authors, editors, historians, and social critics, Wicker is the recipient of the St. Augustine award from Villanova University and an honorary doctor of laws from Dickinson College in Carlisle, Pennsylvania. He regularly contributes to national magazines and has participated in network television news programs and in the New York *Times*'s defunct monthly educational television series, *News in Perspective*.

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WILLIAMS, DICK

May 7, 1929- Baseball manager
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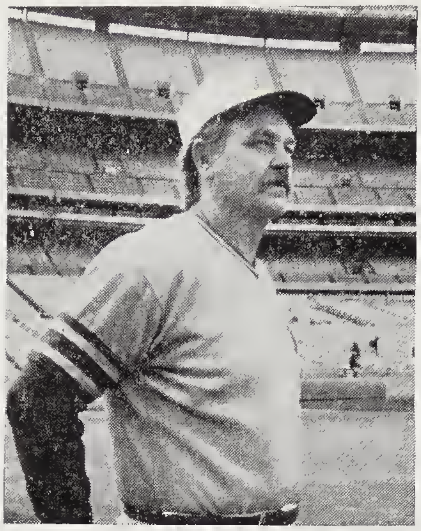
Dick Williams, who guided the Oakland Athletics to two straight world championships, in 1972 and 1973, was preparing to take over, as of late 1973, as manager of the New York Yankees. Williams, a major-league utility fielder for almost two decades before he moved into management in 1965, has twice been Manager of the Year, in 1967 (when he led the Boston Red Sox to the American League pennant) and 1971. The tempestuous Williams, who is known as a bane to umpires and an astute disciplinarian who knows how to handle the men under him without necessarily using an iron fist, has had a legal problem in going to New York, because Charles O. Finley, the colorful, eccentric owner of the Athletics, has been in no hurry to release him from his Oakland contract. "Williams is recognized as baseball's best strategist and psychologist," Dave Anderson wrote in the New York *Times* (October 27, 1973). "His success despite Charles O. Finley also qualifies Williams as baseball's best politician, although hardly as its best lawyer."

Richard Herschfeld Williams was born on May 7, 1929 in St. Louis, Missouri to Harvey and Kathryn (Rohde) Williams. His father, who died in 1945, was the plant protection manager for Bertea Products, Inc. His older brother, Ellery, played professional football briefly, with the New



DICK WILLIAMS

York Giants. As a boy in St. Louis, Williams was an ardent baseball fan, attending big-league games regularly. He did not play very much himself until he was thirteen, when he moved with his family to California. In the high school division of Pasadena Junior College he starred in basketball and football as well as baseball, but he dropped out of football after a knee injury. In his senior year he won a spot on the All-Southern California high school baseball team, and after his graduation from high school, in June 1947, the Brooklyn Dodgers signed him.

While serving his apprenticeship in the Dodger farm system, at Santa Barbara and Fort Worth, Williams put in a year of study at Pasadena Junior College. Called up to the parent team in Brooklyn in 1951, he remained there, on and off, for nine years. In the off periods he played with the Brooklyn farm teams in Montreal, St. Paul, and, again, Fort Worth. Early in his professional career his throwing ability was permanently hampered by an injury to his right shoulder suffered in a dive for a line drive. Thereafter, his stints in the outfield were alternated with assignments in the infield, usually at first or third base, where long-distance throwing is not required.

On June 25, 1956 the Dodgers sold Williams to the Baltimore Orioles. Baltimore used him intermittently, between trades to the Cleveland Indians (1957) and Kansas City (1959-60). At the end of the 1962 season the Orioles released him to the Houston Colts, who almost immediately traded him to the Boston Red Sox. His two seasons with Boston, 1963 and 1964, were his last as a player. Williams' major-league career totals as a player were 768 hits in 2,959 times at bat, for an average of .260. Of the hits, 157 were doubles, twelve were triples, and seventy were homers. His RBI was 331 and his fielding average .982.

Williams had long had his heart set on managing. He got his chance when Boston's Triple A franchise was moved from Seattle to Toronto and the Seattle manager declined to make the move. Neil Mahoney, director of the Red Sox farm system, offered the job to Williams, who accepted with alacrity. "In this business," he observed, "you rarely get the chance to start at the Triple A level. I was lucky I didn't have to start in the lower minors and work my way back up."

He quickly justified Mahoney's faith in his managerial talents, guiding the Toronto Maple Leafs to third place in the International League, victory in the play-offs, and the 1965 Governor's Cup. Despite a poor start, he repeated the performance in 1966, when Toronto finished the season one game out of first place and again won the play-offs and the cup. "He knows how to get the most out of a man," center-fielder Reggie Smith commented at the time. "He knows who needs a pat on the back, and when you need a good swift kick."

In Boston, meanwhile, the Red Sox were looking for a new manager, their fifth since 1959. Manager Billy Herman improved the club's fortunes a bit in 1966, but the Sox were still mired in the American League's second division for the eighth year in a row. Out went Herman; in went Dick Williams, fresh from his triumphs in Toronto, with a one-year Boston contract.

At the time he signed on as Boston manager, the Red Sox had a "country-club" reputation of long standing. Fenway Park was a place where good players somehow became "prima donnas," never quite fulfilling their potential in teamwork. Williams determined to change that situation. "There will be only one chief in my clubhouse," he declared, as quoted in the *Christian Science Monitor* (September 30, 1966). "And I promise you my players will put out at all times. My job is to get the best of each player. I think I can, because I know most of the boys. [Some, like Carl Yastrzemski, had been his teammates when he played for the Red Sox; others, like Reggie Smith, were alumni of the Maple Leafs.] I think I'm ready. What's more, I think the team is ready, too, to move up. It's a young team and it will improve."

Under Williams, the Red Sox had a magical year in 1967. The team went straight to the top of the league, although the pennant race was a cliff-hanger right to the end. Part of the team's success might be ascribed to Carl Yastrzemski's batting, but it mostly was the result of Dick Williams' tightly orchestrated direction. A disciplinarian and a fundamentalist, he made out-of-shape players run wind-sprints every morning, harassing the fat off of them, sent sore-armed pitchers back to the minor leagues, and generally lived up to his promise to get the best out of his men. On the closing day of the season—with 33,000-seat Fenway Park jammed with 35,000 fans—the Red Sox won their first pennant in twenty-one years.

Although defeated 4-3 in the World Series by the St. Louis Cardinals, the Red Sox were clearly the stand-out team of 1967. Williams was named manager-of-the-year in the Associated Press and United Press International polls, and he was given a new contract—for three years this time—by the grateful Red Sox. The new contract was worth an estimated $50,000 a year, $20,000 more than his previous salary.

But Williams had created enemies as well as friends within the Red Sox organization, and he had raised expectations to a level that he could not sustain. After Boston finished in fourth place in the eastern division in 1968 and in third place in 1969, General Manager Dick O'Connell fired him. O'Connell explained to reporters that Williams' extreme candor with the press—"sometimes it was good press-wise but not so good player-wise"—had been a factor in his dismissal.

Williams spent a season as a coach for the Montreal Expos before Charles O. Finley, the Oakland Athletics' quick-triggered owner, hired him as the team's eleventh manager in eleven years. "Dick Williams won't tolerate any shenanigans," Finley explained (New York *Post*, October 3, 1970). "There will be unity in 1971." Under Williams, the Athletics in 1971 finished in first place in the American League's western division but were routed by Baltimore in the pennant play-offs. The following year they defeated the Detroit Tigers in the play-offs and went on to take the World Series from the Cincinnati Reds, four games to three.

Before the 1973 season Finley raised Williams' annual salary to a figure reportedly higher than $75,000. In August 1973, after recovering from an emergency appendectomy, Williams managed the American League team in the All-Star game. As the 1973 American League pennant winners the Athletics faced the New York Mets in the World Series and defeated them, as they had the Reds the year before, four games to three.

"The seventieth World Series will be treasured in history as the occasion when Charles O. Finley got his comeuppance," Red Smith observed in the New York *Times* (October 19, 1973). "The egregious busher who owns the Oakland A's may be too insensitive to realize it yet, but when 54,817 baseball fans stood up to applaud Mike Andrews Wednesday night, they were also deriding the man who had tried to shove Andrews around." For a variety of reasons—including, apparently, punishment for the player's "arrogance" and two errors by him that contributed to the loss of the second game in the series—Finley had forced Andrews to put himself on the inactive list by signing a spurious injury report. "Dick Williams . . . has done Good Time Charlie's bidding for three years and managed to keep a civil tongue behind his mustache," Smith wrote in his *Times* story, "but the Andrews caper was too much for his stomach. . . . Inside forty-eight hours Williams realized he had enough and told the A's that he was quitting. And when Andrews rejoined the team after Finley kicked him out, Dick had the class to send him out to his ovation."

Williams publicly announced his resignation when, moments after the series ended on October 21, 1973, he accepted the world championship trophy. When players Reggie Jackson and Sal Bando appeared with Williams on national television in a postgame interview, Jackson said: "This man on my left [Williams] taught me to win. He didn't give me pep talks, but he taught me how to win. . . . I'm sorry, I'm sorry, I'm sorry—but I understand."

Meanwhile Ralph Houk had resigned as manager of the New York Yankees. When Lee McPhail, then Yankee general manager, offered the position vacated by Houk to Williams, he gladly agreed to accept it. But Williams' Oakland contract still had two years to run, and Charlie O. Finley refused to release him without "handsome" compensation. "I'm not going to stand in the way of Williams going to New York, provided New York compensates me," Finley told a reporter. "I don't want to lose Dick Williams, but if I do lose him I will be compensated or there will be court action."

Dick Young summed up Williams' total career, as player and manager, in the New York *Daily News* (October 18, 1973): "An outfielder with a pin in his throwing arm isn't what you'd call a good bet to stay in the bigs, but somehow Dick Williams managed to survive . . . , living by his wits and his hustle. . . . Learning to survive has become a talent with Dick Williams. He . . . survived as Charlie Finley's manager for three years, and if you don't think that's an achievement ask Hank Bauer, or Bob Kennedy, or Eddie Lopat."

Dick Williams and Norma Marie Musato, who were married on October 23, 1955, live with their three children in Riviera Beach, Florida. Williams, who used to be clean-shaven and crew-cut, grew his mustache and modish hair when the whole Oakland Athletics team went hirsute (to look like old-time players). A writer for *Newsweek* (October 23, 1972) observed: "Dick Williams . . . is a tough-talking, beer-drinking leader who drives his team constantly and tries to seize control of most games. In fact, he has a tendency to overmanage, shuffling his personnel and exhausting his supply of players too early in a game." During a game Williams paces restlessly, often consults the superficially messy but intelligence-full notebook he carries in his left hip pocket, and makes frequent trips to the mound to discuss tactics and strategy with the pitcher and other players on the field.

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WILSON, (CHARLES) KEMMONS

Jan. 5, 1913- Businessman; hotelier
Address: b. Holiday Inns Inc., 3742 Lamar Ave., Memphis, Tenn. 38118; h. 3615 S. Galloway Dr., Memphis, Tenn. 38111

On its list of the "thousand makers of the twentieth century," published in the late 1960's, the

KEMMONS WILSON

London *Sunday Times Magazine* included the name of Kemmons Wilson, an American whose relative obscurity contrasts with the worldwide familiarity of his corporate creation, the Holiday Inn, a wayside hotel facility where motorists may confidently expect comfort, cleanliness, and food at moderate prices. An entrepreneur more typical of an earlier age, Wilson innovated a formula for inn-keeping that transformed the often indifferently run type of motel that prevailed decades ago into a standardized and sanitized chain of franchised motor inns that now circles the globe. In addition to the motel chain, Holiday Inns Inc. has numerous related subsidiaries, including a travel agency, an hotel supply company, and Continental Trailways, the bus line.

Charles Kemmons Wilson, born in Osceola, Arkansas on January 5, 1913, is the only child of Charles Kemmons and Ruby Lloyd (Hall) Wilson. He was only nine months old when his father, a life insurance agent, died, and he was taken to Memphis, Tennessee, by his mother, who went to work, successively, as a dental assistant and auditor's bookkeeper. At fourteen, while he was working after school as a drugstore delivery boy, Wilson was hit by a car. The accident fractured his right leg, leaving it permanently shortened and forcing him to interrupt his schooling for almost a year. Two months before his scheduled high school graduation his mother was hospitalized and he quit school altogether in order to support her.

Determined to go into business for himself, Wilson bought a secondhand popcorn machine for nothing down and a dollar a week and made arrangements with the manager of the Memphian Theatre, a local movie house, to install it in the lobby. For use of the space and electricity he paid $2.50 a week. The idea was novel then; business was good; and before long Wilson was making about $30 a week. After six months he was earning more than the theatre manager, who discontinued the rental arrangement and bought the popper for $50, the price Wilson had paid for it.

Wilson invested the $50 in five second-hand pinball machines, which he set up in drugstores and restaurants, and plowed part of the proceeds back into the business, buying additional machines. By 1933 he had saved up enough to invest $1,700 in the construction of a house. With the real estate as collateral he obtained a $3,000 bank loan and expanded his business, acquiring more pinball machines as well as jukeboxes and cigarette dispensers. After selling the house for $6,500 he built more houses, acquired the regional Wurlitzer jukebox distributorship, and built and operated seven movie theatres, including the Airway Theatre in Memphis, where he, his mother, and his wife worked in order to keep expenses down to a minimum. He also became part-owner of a small airplane and helped to pay for its maintenance by taking people aloft for a dollar a ride.

After the outbreak of World War II, Wilson sold all of his property for about $250,000, which he invested in war bonds. In 1943 he joined the Air Transport Command, and while stationed at the Memphis Municipal Airport waiting to be shipped overseas he undertook the construction of nine two-unit houses to be rented to servicemen. His mother took over the project when he went abroad.

Assigned to the China-Burma-India theatre as a flight officer, Wilson flew C-47's over the "Hump," the hazardous air route over the Himalaya mountains. After his discharge from the service in November 1945, he acquired an Orange Crush distributorship. He lost $100,000 on that deal, but as president of Kemmons Wilson Inc., which he founded in 1946, and of the Kemmons Wilson Realty Company, established in 1948, he built and sold thousands of lucrative homes and apartment units. He was also successful in the supply business, as vice-president of the Southern Millwork and Hardware Company, and he acquired movie theatres in St. Louis, Missouri and Louisville, Kentucky.

In 1951 Wilson and his wife and five children traveled by station wagon to Washington, D.C. On the way they stayed in motels that they found over-priced, cramped, and uncomfortable. Few had adequate restaurants; fewer still were air-conditioned; and—the last straw—extra charges were made for the children even though they shared their parents' room and slept on bedrolls brought from home. By the time he returned to Memphis, Wilson had decided to build a motel that would eliminate all the shortcomings he had encountered. The draftsman who drew up the plans for him captioned them "Holiday Inn," an allusion to the 1942 motion picture of the same name, and Wilson decided to use it. To finance the enterprise he borrowed $350,000, and in 1952 a 120-room motel, located on one of Memphis' main approach roads, was completed. By the end of the following year, three additional Holiday Inn Hotel Courts, as they were called, had been erected on main highways into Memphis. Together the four tourist courts had 460 units, all with air conditioning and telephones and all furnished, under the supervision of Wilson's mother, in bright, cheerful colors. Each of the courts had a swimming pool, a restaurant, a dog kennel, free parking facilities, and a baby-sitting service. No extra charge was made for children if they shared their parents' room.

Seeing the possibilities of a national chain, Wilson turned to "the biggest-thinking man" he knew, a fellow Memphian named Wallace E. Johnson, a pioneer in the field of low-cost housing who had nationwide connections in the homebuilding industry. The two men formed Holiday Inns of America, which was incorporated in May 1954, with Wilson as chairman of the board, Johnson as president, and Wilson's mother as vice-president. Under their plan of operation, individual builders across the United States were to be granted franchises, for an initial fee of $500, to build and operate Holiday Inns, all to be constructed according to the same plans and specifications as the original four in Memphis and all to adhere to the standards specified by the parent company. Room rates were to be as similar as feasible, with due consideration for local variations in operating costs. The franchise holders were to pay a per-day-per-room royalty on use of the name, and half of the funds thus obtained were to be used for national advertising. All properties were to be inspected by the company about once every sixty days.

To get the operation underway, Wilson and Johnson invited seventy-five homebuilders from various parts of the United States to Memphis to hear the proposals; sixty-one showed up and reacted enthusiastically, but only three actually made progress in developing Holiday Inns within the next year. Trying another angle, the two men appealed to doctors, lawyers, and other professionals as potential investors, and gradually the applications for franchises increased. The first franchised Holiday Inn opened on June 14, 1954, in Clarksdale, Mississippi. Realizing a competent third party was needed to keep the operation going while they concentrated on promotion, the partners brought in William B. Walton, a lawyer, as executive vice-president in 1955.

As the company continued to expand, its officers decided to broaden the operating base, and in August 1957 they offered 120,000 shares to the public at $9.75 per share. With stock splits and appreciation, an original share increased in value to about $800 over the next fifteen years. By late 1972 Holiday Inns comprised the world's largest and fastest-growing hotel chain, with about 1,500 inns totaling over 210,000 rooms located throughout the fifty states and in some twenty-five foreign countries, and the chain employed some 115,000 persons. Its total revenues in 1971 amounted to more than $1 billion, while the operations controlled directly by Wilson and his associates had revenues of $708,000,000 and profits of $41,600,000. Nearly one-fourth of the chain's hotels are owned by Holiday Inns Inc. The franchised operators who own the rest now pay an initial fee of $15,000 and royalties amounting to 6 percent of their gross revenues.

The company receives about 10,000 requests for franchises every year but grants only about 200, giving preference to applicants who have proven themselves successful in the hotel business. Land and construction costs are met by the franchisees, who usually put up a fourth to a third of the amount. The rest they borrow from financial institutions, which give them preference over independent owners because there is less risk of failure with a motel that is backed by a chain. To minimize the risk of failure, the company holds power of approval or veto over all construction plans and rigorously screens all sites. Once an inn is in operation, investigators make surprise visits four times a year and administer points for adherence to prescribed standards. If the hotel fails to measure up, its manager is given a month to make necessary improvements. If he or she fails to do so, the franchise is voided or, if the inn is owned by the company, the manager is replaced. The success of a manager is measured in terms of his ability to keep costs at a minimum without sacrificing quality. Equipment and supplies are bought in volume, often through subsidiaries of Holiday Inns Inc. Servings of food and liquor are carefully rationed, furnishings are chosen to minimize expense, and care is taken to avoid unnecessary waste. All prospective Holiday Inn managers, regardless of previous experience, are required to take a special training course at Holiday Inn University, established in 1959.

In addition to its hotel operations, Holiday Inns has a growing list of subsidiaries. In 1957 it established the Inn Keepers Supply (IKS) Company to consolidate the purchasing of supplies for the Holiday Inns. It was later expanded to service other hotels as well as apartment buildings, dormitories, schools, and hospitals. In 1958 a printing plant was added, the Holiday Press, which now ranks as one of the South's largest printing and office supply firms. The Institutional Mart of America (IMA) was opened in 1967 as a year-round showplace for goods and services and a one-stop shopping center for the institutional developer. The largest subsidiary of Holiday Inns is TCO Industries, Inc., acquired in 1969 and based in Dallas, Texas. It comprises Continental Trailways, Delta Steamship Lines, Continental Tours, and other enterprises. Holiday Inns also has a number of manufacturing and financial subsidiaries.

The headquarters of Wilson's business empire is Holiday City, an industrial complex in Memphis which contains the main executive building, a shopping center, a post office, banks, restaurants, a theatre, the Holiday Press printing plant, and the huge display buildings of the Inn Keepers Supply Company and the Institutional Mart of America. The complex also houses the Holidex reservations system, in which Wilson takes particular pride. Its two IBM-360 computers keep tabs on every room in the Holiday Inns system so that a guest at one inn can confirm reservations at others within seconds. The computers also handle the Holidata bookkeeping system used in the inns, as well as corporate reports, financial projects, payrolls, profit-sharing, and inventory reports. Across the Tennessee state line from Holiday City, near Olive Branch, Mississippi, Holiday Inns has a 3,000-acre industrial park in the process of development. It contains the Holiday Inn University as well as an airport with a 4,000-foot runway.

Wilson and his family owned about 7.6 percent of all outstanding shares of Holiday Inn stock in 1970. At that time Wilson's income as chairman of the board was about $100,000 (including $10,000 under the Holiday Inn incentive program) and his worth was estimated at more than $100,000,000. His enterprises include the United States distributorship of the Japanese Suburu compact automobile, and he is vice-president of the Walkem Development Company and a director of Winrock Enterprises. Among his projects for the future is a franchise program for nursing homes and a chain of nightclubs.

Wilson is on boards or committees of Lambuth College in Jackson, Tennessee, Memphis State University, the University of Tennessee, and Methodist Hospital in Memphis, and he is past president of the Home Builders Association of Memphis and past board chairman of the Memphis Chamber of Commerce. He is a Mason and a member of the Chief Executives Forum, the Sportsman Pilot Association, the Newcomen Society, and the University, Memphis Country, and Variety clubs. Currently he is serving as national chairman of the American Heart Fund and honorary regional chairman of the March of Dimes. In 1970 Wilson received the Horatio Alger Award and he was named Businessman of the Year in the lodging industry by Religious Heritage of America. His other honors include the 1972 National Human Relations Award of the National Conference of Christians and Jews and several honorary degrees.

In the 1930's, while he was tending his pinball machines in the lobby of the Hotel Memphis, Kemmons Wilson became friendly with the hotel's assistant bookkeeper, Dorothy Elizabeth Lee, and on December 2, 1941, after several years of courtship, they were married. Their children are Robert Allen, Spence Lee, Charles Kemmons, Carole Ann (Wilson) West, and Dorothy Elizabeth (Wilson) Moore. The walls of Wilson's office are covered with pictures of his family, dominated by a huge portrait of his mother, who died in 1968. Wilson and his wife—who was named American Mother of the Year by the American Mothers Committee in 1970—regularly attend the Methodist Church. Since 1946 the Wilsons have made their home in a comfortable but far from palatial, six-bedroom ranch house in East Memphis. Wilson, who drives a yellow Suburu, is admittedly not a gourmet: his food preferences include charred meat, tabasco sauce, and his own Holiday Inn brand of whiskey —Schenley in another bottle—diluted with Tab. Sandy-haired and blue-eyed, Wilson stands at five feet ten and a half inches and weighs 190 pounds. Restless and energetic, he sleeps only about five hours a night and has an amazing ability to refresh himself with catnaps. His favorite recreations are tennis and dashing about the world looking for hotel sites. Described as a "bluff and zesty man" in *Time* magazine (June 12, 1972) and as the "all-American tycoon incarnate" by the British writer Geoffrey Moorhouse in the *Guardian* (July 7, 1970), Wilson likes to show his positive outlook on life by wearing neckties emblazoned with the company motto: "It's a Wonderful World."

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WILSON, J(OHN) TUZO

Oct. 24, 1908- Canadian geologist; educator
Address: Erindale College, University of Toronto, 3359 Mississauga Rd., Mississauga, Ontario, Canada

Through his persuasive argument for physics as a dynamic force in geology, the Canadian geophysicist Professor J. Tuzo Wilson has become a chief exponent of the theory of continental drift, which he regards as the key to many geological questions, revolutionary in its vast implications. Following his own advice, "never to miss a chance to see something new," Wilson has visited well over a hundred countries from the North Pole to Antarctica, often in the cause of international cooperation in scientific exploration. Since 1946 he has also been engaged in teaching and research as professor of geophysics at the University of Toronto and since 1967 as its principal has directed the development of the university's newly founded Erindale College.

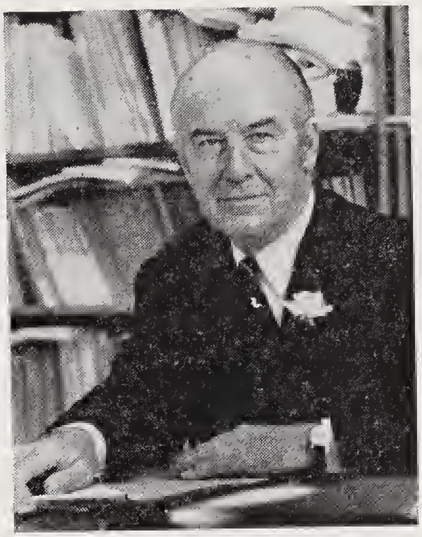
John Tuzo Wilson was born on October 24, 1908 in Ottawa, Canada, the oldest of three children (two boys and one girl) of John Armistead and Henrietta Loetitia (Tuzo) Wilson. His father was a Scottish engineer who immigrated to Canada in 1906, entered its civil service, and eventually became Director of Air Services. His mother's maiden name, Tuzo, is of Huguenot origin, with a Spanish spelling. A woman of enormous energy, she was a charter member of the Alpine Club of Canada. In 1904, while climbing in the Valley of the Ten Peaks at Moraine Lake near Banuff, Canada, she made the first ascent of No. 7, which was later named Mount Tuzo in her honor. From his mother, who was also president of the National Council of Women of Canada and a leader in many charitable organizations, J. Tuzo Wilson feels he acquired much of his own remarkable stamina. Although he never considered himself a good athlete, he has enjoyed above-average physical strength and endurance.

Reared in Ottawa, Wilson attended Ashbury College from 1919 to 1925 and Lisgar Collegiate Institute in 1925-26. He then entered Trinity College at the University of Toronto, where in his first year he majored in chemistry. During summer vacations he usually worked at jobs in forestry and prospecting in northern Canada. Through his meeting there with the geologist and Mount Everest climber Dr. Noel Odell, he discovered that he preferred field work to laboratory research and therefore changed his specialization to physics and geology. He was president of the University of Toronto Geology Club and Cross Country Harriers. His other principal extra-curricular activity was debating.

When he was awarded his B.A. degree with first-class honors from the University of Toronto in 1930, Wilson became the first graduate in geophysical studies of any Canadian university. He left Toronto also with the Governor General's Medal, the Coleman Gold Medal in Geology, and a Massey fellowship for two years of study at St. John's College, Cambridge, where he continued work in geophysics. He fondly recalls a feat of physical endurance during his visit to England: one night on a bet he walked the fifty-seven miles from the center of London to the university. In 1932 he was awarded the B.A. degree from Cambridge.

Through later study at Cambridge, Wilson obtained his M.A. degree in 1942 and his Sc.D. degree in 1955, in physics, mathematics, and geology. Meanwhile, however, he had enrolled in Princeton University, where in 1936 he earned his Ph.D. degree, for which he wrote a thesis on the structural geology of the Mill Creek area, a part of the Beartooth Mountains of Montana. While engaged in field work for his thesis he took several days off during the summer of 1935 to make the first known, solo ascent of the 12,000-foot, almost inaccessible Mount Hague in the Beartooth Mountains. He had been told by an old rancher that no one had ever climbed it and on an impulse he decided to try.

In 1936 Wilson accepted an appointment as assistant geologist with the Geological Survey of Canada, a post that he held until 1939, when he was commissioned a second lieutenant in the Royal Canadian Engineers. Sent overseas for four years during World War II, he saw service in England, North Africa, Sicily, and Gibraltar. Wilson returned to Canada in January 1944 with the rank of colonel and was immediately installed as director of operational research, National Defense Headquarters at Ottawa. While he was in that office he conceived and carried out the idea of a 3,400-mile military expedition by snowmobile through Arctic Canada. His training and testing program, the first major automotive expedition to northern Canada, was called Exercise Muskox. During the winter of 1945-46 fifty men in ten snowmobiles traversed the route along the Arctic coast from Churchill to Hudson Bay and then followed the Alaska Highway to Edmonton. Some 17,000 miles of that area in Canada had never before been covered by motorized vehicles, which seemed to astonished Eskimos a puzzling substitute for dog teams. Because of his particular interest in the Arctic, he went along as an observer on the first United States Air Force flight over the North Pole in 1946.


J. TUZO WILSON

On retiring from the Canadian Army in 1946, Wilson took over the position he still holds of professor of geophysics at the University of Toronto. His general concerns as a scholar have been the makeup and operation of the earth, the continental structure, the shifting floor of the oceans, the growth or diminution of mountains, the reduction of the force of gravity, and the effect of the sun's rays. After the war he began publishing steadily, soon establishing himself as a scientist of international stature.

At the request of the head of the National Research Council, Wilson had undertaken in 1945 the reorganization of the Canadian committee of the International Union of Geodesy and Geophysics. As chief of his country's delegation he attended the first postwar general assembly of that organization in Norway in 1948. He served as president of the International Union of Geodesy and Geophysics from 1957 to 1960—a tenure of particular significance because his association was the largest of the scientific groups participating in the International Geophysical Year, which lasted for the eighteen months from mid-1957 through 1958.

The International Geophysical Year was important both scientifically and politically. The most ambitious cooperative enterprise of its kind, it brought together more than 60,000 scientists from sixty-six nations in research and observation. Among the lasting contributions of the IGY were the discovery of a fresh water lake free of ice and abundant with plant life in Antarctica; the discovery of manganese, nickel, and cobalt deposits worth billions of dollars in the southeast Pacific; and the launchings of six earth satellites.

As a tireless worker for IGY, Wilson traveled an estimated 100,000 miles to attend meetings and give lectures, making one trip around the world and several additional trips to South America and Europe. In the summer of 1958 he returned home from an IGY meeting in Moscow by way of Communist China. During a month's tour of that country he found that, contrary to press reports, Chinese science was thriving. Visiting scientific centers and universities and speaking with the scientists who staffed them, he learned that the laboratories, libraries, and technical equipment were adequate and up to date. His account of that trip, based on his diary, was published under the title *One Chinese Moon* (Hill and Wang, 1959), a best-selling book in which, while holding no brief for Communism, he made a plea for mature Western leadership in bringing about international understanding.

In another book, *IGY: Year of the New Moons* (Knopf, 1961), Wilson summarized the most significant achievements of the International Geophysical Year, devoting as much attention to the human aspects of the project as to its scientific explorations. Gerald Wendt found in the New York *Herald Tribune Books* (December 17, 1961) that Wilson's account, "reads like a succession of short stories based on incredible adventures. It is written with the flair of a novelist." Another reviewer described it as "a symbol of good will and hope."

Because of several geophysical discoveries made in the early 1960's, Wilson became the leading spokesman for the continental drift theory. The prevailing opinion among geophysicists at the time was that the continents were fixed and immovable. Wilson, however thought that the earth's continents and islands, once joined together in a great land mass, were shifting, or drifting, and their movements, he further believed, were caused by slow thermal currents that flowed within the earth's mantle. He has suggested, for instance, that the continent of North America broke off from Europe 200,000,000 years ago and is now moving westward at the rate of one inch a year.

The theory of a continental drift was not new. Frank B. Taylor, Alfred Wegener, and A. L. Du Toit advanced versions similar to Wilson's earlier in the century to explain such facts as the interlocking outlines of the coasts of adjacent continents, such as South America and Africa, and the outstanding similarities of ancient flora, fauna, and aspects of glaciation, which exist in all southern continents. Although the continental drift theory has by no means been universally accepted by geophysicists, Wilson has argued that it is "able to explain more facts known about the earth than any other." He is confident of eventual general recognition of the revolutionary view that "we live on a mobile and swirling earth on which the continents are still slowly drifting about like ice cakes on a viscous and half frozen sea," as he wrote in an article for *Globe Magazine* of the Toronto *Globe and Mail* (October 26, 1963).

In a now legendary one-night show in May 1967 at Canada's centennial, Expo 67, Wilson dramatized the continental drift theory with a frothing pot of boiling soup. He had always been aware of the usual inability of science to impart its ideas to the general public, and as vice-chairman of the advisory committee on science and technology, for Expo 67, he welcomed the opportunity to improve communications. The pot of soup exhibit was one of his imaginative efforts. The white froth which rose to the surface of the soup from below and grew with time was, he explained, analogous to the continents, while the clear, churning liquid underneath behaved like the earth's interior some thirty to 300 miles or so beneath its crust. His presentation was widely acclaimed as impressive and innovative.

With his appointment in 1967 as principal of the fledgling Erindale College of the University of Ontario, Wilson added administrative challenges to his continuing responsibilities as professor of geology at the university's St. George campus. Under Wilson's guidance, Erindale grew in five years from nothing to a college of 1,900 students on a campus of buildings evaluated at $25,000,000. As principal, "he delights in wandering about the halls, talking freely about anything and everything with faculty and students," according to an article in the Toronto *Globe and Mail* (September 19, 1968). He was quoted in the article as saying, "I don't like administration—I don't even like talking about it. . . . I have nothing to do with time-tables. [I like] to plan buildings . . . and talk to people who have problems; not to solve them, but to tell them whom to see about them."

Professor Wilson, who has been around the world at least six times, has lectured at over 170 universities on six continents. He has contributed about a hundred articles to scientific journals and has written scores of chapters and sections for encyclopedias and other books. With John A. Jacobs and R. D. Russell, he is the author of *Physics and Geology* (McGraw, 1959; second rewritten edition now in press). He has also edited *Continents Adrift* (Freeman, 1972) and has collaborated with A. Oldershaw of the forthcoming study "The Living Earth." A second book on China, which Wilson revisited in 1971 as a guest of the Chinese Academy of Sciences, is entitled *Unglazed China* and was published by Saturday Review Press on August 31, 1973.

The newly elected president of the Royal Society of Canada, Wilson is also vice-chairman of the Royal Canadian Geographical Society and a former chairman of the Arctic Institute of North America. He is a fellow or member of many professional societies, both Canadian and foreign. He serves on several important committees of the Canadian federal government and of international organizations. His awards include honorary doctorates from Carleton University, the University of Western Ontario, Acadia University, Memorial University, and Franklin and Marshall College. Among his decorations are the officer of the Order of the British Empire and of the Legion of Merit of the United States and the Medal of Service of the Order of Canada. He has also been awarded the Logan Medal of the Geological Association of Canada, the Penrose Medal of the Geological Society of America, the Bucher Medal of the American Geophysical Union, and the Bancroft

Award of the Royal Society of Canada, among others. His church is the Anglican.

J. Tuzo Wilson married Isabel Jean Dickson on October 29, 1938. She sometimes accompanies him on his travels and at Erindale College, he has said, she serves as unofficial hostess "on a large scale." They have two daughters, Mrs. Patricia Isabel Proctor and Susan Loetitia Clark Wilson. Personable and distinguished-looking, Professor Wilson stands six feet one inch tall, weighs 200 pounds, and has gray eyes and gray hair. He speaks somewhat crisply and with a slight British accent. The impression he leaves with most interviewers is that of an enthusiastic and concerned humanist. He is also a vigorous man who walks three to five miles daily and vacations at his cottage on the Georgian Bay, Lake Huron, where he swims and sails a thirty-foot junk built for him in Hong Kong.

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ZINDEL, PAUL

May 15, 1936- Author
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Written about people whom he has known so well that they seem facets of himself, the plays of Paul Zindel explore the antitheses of experience, mingling naturalism with poetic overtones, humor with anguish, and tension with tenderness. For his sensitively wrought *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, first produced in Houston in 1965 and then Off Broadway in 1970, he won several prestigious awards, including the 1971 Pulitzer Prize in drama. As a chemistry teacher for ten years in a Staten Island high school, Zindel gained an insight into the problems and values of teen-agers that he has used with impressive integrity in novels for young adults, among them *The Pigman*, for which he has also created the screenplay.

The only son of Paul and Betty Beatrice Mary (Frank) Zindel, Paul Zindel was born in the Staten Island borough of New York City on May 15, 1936. He is of German descent on his father's side of the family and Irish on his mother's. The Zindels had an older daughter, now Mrs. Betty Hagen, an assistant principal of a Staten Island public school. The boy never really knew his father, a New York City policeman who was separated from his wife. Several times a year, usually on holidays, father and son would see each other, and on one occasion Paul spent a week visiting the family of his father's common-law wife in upstate New York. To support her family Mrs. Zindel worked as a hot-dog vendor, a shipyard laborer, and a hatcheck girl and, for a time, ran a catering service. When she began breeding dogs—her least successful get-rich-quick scheme—the small house in Travis, Staten Island was overrun with twenty-six full-grown collies. A licensed practical nurse, Mrs. Zindel also boarded terminal patients.

PAUL ZINDEL

Because the family moved on the average of once or twice a year, Paul Zindel had little opportunity to form close friendships with other children, but his active imagination took advantage of the environmental changes. In an autobiographical article for the New York *Times* (July 26, 1970) Zindel explained that "South Beach was Sicily; Silver Lake was Alexandria; Tottenville was the Congo. . . . By the time I was ten I had gone nowhere but had seen the world." His toys were those of a solitary, inventive child: marionettes, some of which he fashioned himself, cycloramas, aquariums, insectariums, and terrariums. Even at that early age Zindel was a patient, persistent observer. "What a great love I had of microcosms," he wrote in his New York *Times* piece, "of peering at other worlds, framed and separate from me."

Although he never attended a play until he was in his twenties, when he saw Lillian Hellman's *Toys in the Attic*, starring Maureen Stapleton, Zindel recalls that he had an early interest in the theatre. While in grade school, he portrayed the comic strip character B. O. Plenty in a "Tom Thumb Wedding" at the Dickinson Methodist Church. Two years later, as a seventh grader, he appeared in the annual Christmas pageant at P.S. 26, one of several grade schools he attended on Staten Island. In high school Zindel adapted "The Monkey's Paw," a W. W. Jacobs short story, for an assembly show; created a slapstick skit for Senior Day; and with the aid of a classmate wrote a play that was "really a dissection of . . . a geometry teacher."

An attack of tuberculosis interrupted Zindel's high school education for one and one-half years. While recuperating at a Lake Kushaqua, New York sanatorium, he learned to play the piano as well as a competent game of chess and of bridge. He was the only adolescent in the hospital. "Being the only kid in an adult world has done things to me I don't even know about," he confided to interviewers of *Scholastic Voice* (April 27, 1970). When he returned to Port Richmond High School, Zindel wrote a play about a seriously ill pianist who recovers from his illness to perform at Carnegie Hall. The script won him a Parker pen in a contest sponsored by the American Cancer Society. At Wagner College on Staten Island he majored in chemistry, obtaining a B.S. degree in 1958 and an M.Sc. degree in 1959. He had also taken courses in creative writing at Wagner, where one of his teachers was the playwright Edward Albee. Although his admiration for Albee has since diminished somewhat, Zindel acknowledged to Jerry Tallmer of the New York *Post* (May 8, 1971) that Albee was one of his "primary inspirations in writing plays." Under Albee's guidance, Zindel wrote a play while he was in college called "Dimensions of Peacocks." The title is a wordplay on the psychological condition dementia praecox, which, however, has nothing to do with the theme, involving a "misunderstood youth whose mother is a visiting nurse," its author has explained.

After graduation, Zindel accepted a position as a technical writer for a chemical company, commuting daily to Manhattan on the Staten Island ferry. The work was not especially challenging, and when he found he was spending more time at the movies than at the library, he resigned to become a teacher of chemistry and physics at Tottenville High School in a relatively rural area of Staten Island. Although he once said in a press interview that teaching appealed to him because of the "paychecks and vacations," he was a concerned, creative teacher.

During ten years of teaching, Zindel continued to write plays. *A Dream of Swallows*, produced Off Broadway on April 14, 1964, was a one-night flop. His next play, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, had its première at Houston's Alley Theatre in the early summer of 1965. Howard Taubman of the New York *Times* (June 27, 1965) criticized Zindel's "elliptical, occasionally murky style," but commended his use of dramatic suspense. The play "created a tension of its own," he wrote. Nina Vance, head of the Alley Theatre, was so much impressed by Zindel's work that she immediately took an option on his next play. In 1967, on a leave of absence from teaching, Zindel went to Houston on a Ford Foundation grant as the playwright-in-residence at the Alley Theatre.

A shortened version of *Marigolds*, meanwhile, was given the first of four television presentations on NET's *New York TV Theatre* on October 3, 1966. Sharing with other reviewers a lack of enthusiasm for Zindel's drama, the television critic Jack Gould asserted in the New York ***Times*** (October 4, 1966) that only Eileen Heckart's portrayal of the embittered mother saved the play from the "obscurity that otherwise would have been its lot."

Before moving to the New York City stage *Marigolds* was produced in several regional theatres, such as the Cleveland Playhouse. On April 5, 1970 the play opened Off Broadway at the Mercer-O'Casey Theatre to rave reviews for its five actresses, particularly Sada Thompson in the lead, and for its young author. Harold Clurman, writing in the *Nation* (April 20, 1970), praised its "slice-of-life realism," while in *Variety* (June 17, 1972) it was called "the most compelling work of its kind since Tennessee Williams' *The Glass Menagerie*." The Orin Lehman production, with a change of cast, moved to the New Theatre, on Broadway, in the spring of 1971. *Marigolds* won both the Drama Critics' Circle Award and the Obie for the best American play of 1970; Paul Zindel earned the Drama Desk Award for the most promising playwright of 1970 and, in 1971, became the second Off-Broadway playwright to win a Pulitzer Prize for drama. Among a few dissenting critics was Richard Roud of the *Guardian* (October 7, 1970) who denounced *Marigolds* as "nothing more than a rehash of the clichés of the Broadway plays of a decade ago —along the lines of William Inge or even of Tennessee Williams."

Although Beatrice Hunsdorfer, the central character in *Marigolds*, vaguely resembles Amanda Wingate of *The Glass Menagerie*, Zindel revealed in an interview for *Time* magazine (May 17, 1971) that his own mother, "in nightmarish exaggeration," was the inspiration for Beatrice, also known as "Betty the Loon." Indeed, much of *Marigolds*—from the name of the main character and her string of money-making schemes to the high school girl who experimented with irradiated plant seeds—was drawn from the playwright's personal background. The idea for the play, which he sees as an affirmation of life, came to Zindel while he was preparing a class lecture. "I remember thinking," he told the *Time* reporter, "that all carbon atoms on earth had to come from the sun. The idea of being linked to the universe by these atoms, which really don't die, gave me a feeling of meaning."

In the play Tillie, a sensitive and withdrawn but gifted young girl, attempts to overcome the crippling effects of an emotionally deprived environment. She is surrounded by madness: her sister Ruth is subject to convulsive seizures; her mother Beatrice, an aging, disagreeable, destroyed woman, is angry at the world and takes out her anger on her children; Nanny, the elderly woman Beatrice cares for, is senile, deaf, and dying. At the suggestion of an interested science teacher, Tillie performs experiments with marigold seeds that have been exposed to varying degrees of gamma radiation for a science fair project. Some of the marigolds die; some produce dwarf blossoms; some create giant blooms. Tillie, like one of her giant marigolds, endures despite threats to her development. Adapted and expanded for the screen by Alvin Sargent, *Marigolds* (Twentieth Century-Fox, 1972) was produced and directed by Paul Newman and starred his wife, Joanne Woodward. Harper & Row's publication of the play was selected by the American Library Association as a 1971 Notable Book and a Best Book for Young Adults.

Like *Marigolds*, Zindel's next play, *And Miss Reardon Drinks a Little*, reflects events in his life. The play, staged by *Marigolds'* director, Melvin Bernhardt, opened on February 25, 1971 at New York's Morosco Theatre. The following month Zindel discussed its autobiographical aspects with Robert Wahls of the New York *Sunday News* (March 14, 1971): "I now know how much of the family is in the play. I have felt faint and even had to leave the theater because seeing the scenes played was such an overwhelming experience. I'm just beginning to understand the role of the emotions in our lives." Reworking his play, originally written in 1966, proved so emotionally strenuous that Zindel went into psychoanalysis. The basic plot of *Miss Reardon* is strikingly similar to that of *Marigolds*. The three Reardon sisters, all schoolteachers, have been permanently scarred by a neurotic, tyrannical mother, now deceased. Two of the sisters—Ceil, the coolly efficient supervisor of a school system, and Catherine, the alcoholic Reardon who drinks more than a little—hold a family meeting to decide the fate of their sister Anna, a sexually repressed spinster on the verge of insanity.

The excellent performances of Estelle Parsons as Catherine, Julie Harris as Anna, and Nancy Marchand as Ceil assured *And Miss Reardon Drinks a Little* close critical attention, but notices were decidedly mixed. Richard L. Coe praised it in the Washington *Post* (January 27, 1971) as "bitterly funny and wrenchingly sad, . . . theatrically sharp, emotionally tender." George Oppenheimer's review for *Newsday* (February 26, 1971) was favorable, but qualified: "The one certain factor in an uncertain play is that Mr. Zindel has aimed high and reveals himself, despite the flaws in *Miss Reardon*, as an important and accomplished playwright." But the play utterly disappointed Brendan Gill of the *New Yorker* and several other influential critics.

The Secret Affairs of Mildred Wild, Zindel's fourth production on the New York stage, opened on November 14, 1972 at the Ambassador Theatre to a chorus of unfavorable reviews. Again leading the contingent of the dissatisfied, Gill complained in the *New Yorker* (November 25, 1972) that the comedy had the "hand-me-down look of innumerable TV skits of yesteryear." The heroine, played by Maureen Stapleton, lives a kind of Walter Mitty existence in the back of a Greenwich Village candy store littered with cinematic memorabilia. While her diabetic husband consumes fistfuls of candy, Mildred fantasizes. She is Ginger Rogers tap-dancing her way into the hearts of male admirers, Scarlett O'Hara at Tara, Fay Wray fleeing an oversized gorilla. The critics, calling the play "hollow," "startlingly tedious," and "a bad dream," were not amused. The cast, however, as usual in a Zindel play, received good notices.

Returning to the familiar world of scientific experiments, Zindel had written a new play, *Let Me Hear You Whisper*, for NET's *New York TV Theatre* in the spring of 1969. In his poignant play Zindel examined the brutality committed in the name of progress. The plot is simple, but effective: a lonely cleaning woman persuades a dolphin, destined for the vivisection table, to speak and thereby astounds the scientific community and saves the dolphin's life. The program was well, if not widely, reviewed. More recently, Zindel has written an as yet unproduced teleplay for children, "Farewell to a Mouse Named Mars," the screenplays for *Up the Sandbox* (National General, 1972) and for his own novel *The Pigman*, and the first draft of a screenplay based on Violet Weingarten's novel *Mrs. Beneker*, a proposed Herbert Ross film for Rastar Productions and Columbia Pictures.

At the urging of Charlotte Zolotow, a senior editor of junior books at Harper & Row who had been impressed by his understanding portrayal of adolescents in the television production of *Marigolds*, Zindel began writing novels for young adults in the mid-1960's. His first novel, *The Pigman* (Harper, 1968), describes the relationship between Angelo Pignati, a lonely widower, and John and Lorraine, two alienated teenagers. The youths, seeing the old man as an "easy mark," take advantage of his friendship. When a heart attack sends him to the hospital, he entrusts the care of his house and his prized ceramic pig collection to the teenagers. The pigs are smashed during a wild party and the "pigman" dies. The book's interesting structure, with alternating narration by John and Lorraine, won praise from juvenile-book reviewers.

My Darling, My Hamburger (Harper, 1969), Zindel's second novel, discusses sex and contraception, once taboo subjects in young-adult literature, in frank, contemporary terms. In the book adults are totally unable to deal with teenage sexuality. They either ignore the problem or advise, as one teacher does, that a girl curb her overzealous young man by suggesting they go out for a hamburger. In desperation, Liz, a pregnant and unwed high school senior, turns to an illegal abortionist.

Zindel's last novel to date, *I Never Loved Your Mind* (Harper, 1970), is as candid as its predecessors, but more humorous. Dewey, the dropout son of "the librarian" and "the engineer," as he calls his parents, falls in love with a liberated flower child who later deserts him because she "never loved his mind." All three novels were selected as outstanding books of the year by the New York *Times Book Review* and were sold to motion picture production companies.

The first Wagner alumnus to win a Pulitzer Prize, Zindel was awarded an honorary Doctor of Humane Letters degree from his college in 1971. In his article for the New York *Times* he wrote that in childhood he "physically resembled a rather tall chicken with a thyroid condition." He is slightly built and has a round face, blue eyes, and red hair. To one interviewer he seemed "Huckleberry Finnish." Although fond of steak with mushroom caps, he has suggested that for moral reasons he may someday become a vegetarian.

Paul Zindel reserves the early hours of the morning for his writing and often revises in his head the rest of the day. Once motivated, he can complete a play in one week, but he admitted to Guy Flatley of the New York *Times* (April 9, 1970) that he does not enjoy the writing part of the creative process: "I replace it with movies, food, phone calls—any excuse, whatsoever. I really hate it . . . the sheer torture of sitting down at the typewriter and writing." Zindel moved in 1971 from an apartment on Staten Island to an East Village duplex. "Now maybe I'll be able to start living," he told a *Time* reporter on that occasion. "Whoever I am was squashed." On October 25, 1973 Paul Zindel married Bonnie Hildebrand, a screenwriter.

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NECROLOGY

AIKEN, CONRAD (POTTER) Aug. 5, 1889-Aug. 17, 1973 Poet; noted for subtle imagery and symbolism of his lyric verse; also wrote novels, short stories, essays, and autobiography *Ushant* (1952); won a 1930 Pulitzer Prize for *Selected Poems;* received National Book Award (1954), Bollingen Prize (1956), and other honors; named poet laureate of state of Georgia (1973). See *Current Biography* (May) 1970.

Obituary

N Y Times p1+ Ag 18 '73

AIKEN, HOWARD (HATHAWAY) Mar. 8, 1900-Mar. 14, 1973 University professor; mathematician; completed in 1944 the world's first large-scale computer, the Mark I; taught mathematics at Harvard University (1939-61) and directed the university's computation laboratory (1946-61); professor of information technology at the University of Miami (since 1961). See *Current Biography* (March) 1947.

Obituary

N Y Times p44 Mr 17 '73

ALLEN, GEORGE E(DWARD) Feb. 29, 1896-Apr. 23, 1973 Lawyer; businessman; secretary of the Democratic National Committee (1943); held several federal posts under President Franklin D. Roosevelt and Harry S. Truman; director of the Reconstruction Finance Corporation (1946); was a close friend of President Dwight D. Eisenhower; author of *Presidents Who Have Known Me* (1950). See *Current Biography* (March) 1946.

Obituary

N Y Times p44 Ap 24 '73

ALLEN, JAY (COOKE, JR.) July 7, 1900-Dec. 20, 1972 Journalist; correspondent of the foreign press service for several newspapers, including the Chicago *Tribune,* London *News-Chronicle,* and New York *Post,* during the Spanish Civil War and World War II; after the war wrote and lectured on foreign relations. See *Current Biography* (October) 1941.

Obituary

N Y Times p34 D 22 '72

ALLEN, LEO E(LWOOD) Oct. 5, 1898-Jan. 19, 1973 United States government official; lawyer; Republican member from Illinois of the House of Representatives (1933-61); chairman of the powerful Rules Committee (1947-49 and 1953-55); opposed increases in government spending. See *Current Biography* (June) 1948.

Obituary

N Y Times p60 Ja 21 '73

ALLENDE (GOSSENS), SALVADOR July 26, 1908-Sept. 11, 1973 President of Chile (1970-73); physician; helped found Chilean Socialist party in 1933; Minister of Health (1939-42); president of Chilean Senate (1965-69); elected national President, at head of Marxist coalition, including Communists, on "anti-imperialist" and "anti-oligarchic" program aimed at establishing socialism within democratic framework, but was hindered by middle-class opposition to his economic policies; overthrown by military in violent coup; allegedly committed suicide to avoid surrender to insurgents. See *Current Biography* (September) 1971.

Obituary

N Y Times p1+ S 12 '73

ARMSTRONG, HAMILTON FISH Apr. 7, 1893-Apr. 24, 1973 Editor; author; journalist; founder of the quarterly review *Foreign Affairs* (1922), of which he was managing editor (1922-28) and editor (1928-72); served as adviser to federal government on foreign affairs; wrote and edited many books on international relations. See *Current Biography* (June) 1948.

Obituary

N Y Times p46 Ap 25 '73

AUDEN, W(YSTAN) H(UGH) Feb. 21, 1907-Sept. 28, 1973 Anglo-American poet; virtuosic master of English verse; published some twenty books of poetry, as well as critical essays; edited several anthologies; collaborated with Christopher Isherwood on plays and with Chester Kallman on opera libretti; professor of poetry at Oxford University (1956-61); received King's Gold Medal for Poetry (1937), Pulitzer Prize (1948), and Bollingen Prize (1954), among other honors. See *Current Biography* (September) 1971.

Obituary

N Y Times p1+ S 30 '73

BALCHEN, BERNT Oct. 23, 1899-Oct. 17, 1973 Aviator; explorer; headed successful Arctic air search for Roald Amundsen and Lincoln Ellsworth (1925); second pilot for Rear Admiral Richard E. Byrd's trans-Atlantic flight (1927); piloted first flight over South Pole in 1929 as chief pilot of Byrd's Antarctic expedition (1928-30); managing director of Royal Norwegian Airlines (1946-48); officer in United States Air Force (1941-46 and 1948-56); retired with rank of colonel. See *Current Biography* (January) 1949.

Obituary

N Y Times p46 O 19 '73

BATISTA (Y ZALDÍVAR), FULGENCIO Jan. 16, 1901-Aug. 6, 1973 Cuban strongman for over quarter of a century; constitutional President (1940-44); after leading coup d'etat against Carlos Prío Socarrás (1952), ruled as President (with rank of general) at head of regime noted for suppression of civil liberties, some social reforms, and close relations with United States business interests; went into exile after his overthrow by Fidel Castro (1959). Sec *Current Biography* (April) 1952.

Obituary

N Y Times p38 Ag 7 '73

BEHRMAN, S(AMUEL) N(ATHANIEL) June 9, 1893-Sept. 9, 1973 Playwright; scenarist; author of some two dozen urbane comedies of manners that often commented on contemporary moral issues, including *The Second Man* (1927), *Rain From Heaven* (1934), *No Time for Comedy* (1939), and *But for Whom Charlie* (1964); also wrote screenplays, biographies, and the novel *The Burning Glass* (1968); founded Playwrights' Company (1938) with Robert E. Sherwood and others. See *Current Biography* (February) 1943.

Obituary

N Y Times p38 S 10 '73

BEMIS, SAMUEL FLAGG Oct. 20, 1891-Sept. 26, 1973 Historian; authority on United States diplomatic history; won Pulitzer prizes in history for *Pinckney's Treaty* (1926) and in biography for *John Quincy Adams and the Foundation of American Foreign Policy* (1949); Farnam professor (1935-45) and Sterling professor of diplomatic history and inter-American Relations (1945-60) at Yale University; edited ten-volume *American Secretaries of State* (1927-29). See *Current Biography* (June) 1950.

Obituary

N Y Times p36 S 28 '73

BENTON, WILLIAM (BURNETT) Apr. 1, 1900-Mar. 18, 1973 Statesman; educator; businessman; president of Benton & Bowles advertising agency (1929-35); vice-president of the University of Chicago (1937-45); Assistant Secretary of State (1945-47); Democratic United States Senator from Connecticut (1949-53); chairman of the board of Encyclopaedia Britannica (1943-67). See *Current Biography* (December) 1945.

Obituary

N Y Times p1+ Mr 19 '73

BERENDSEN, SIR CARL AUGUST Aug. 16, 1890-Sept. 12, 1973 New Zealand government official and diplomat; Secretary of External Affairs (1928-43); permanent head of Prime Minister's Department (1932-34); secretary of New Zealand War Cabinet (1939-43); Minster Plenipotentiary (1944-48) and Ambassador (1948-52) to United States; head of New Zealand delegation to U.N. (from 1946); retired from government) service in 1952. See *Current Biography* (October) 1948.

Obituary

Washington Post S 15 '73

BERMAN, EUGENE Nov. 4, 1899-Dec. 14, 1972 Neoromantic painter and scenic designer; created exquisite and emotionally evocative settings and costumes for opera and ballet companies, including Ballet Russe de Monte Carlo and Metropolitan Opera. See *Current Biography* (June) 1965.

Obituary

N Y Times p52 D 15 '72

BOGGS, (THOMAS) HALE Feb. 15, 1914-Oct. 16, 1972 Lawyer; government official; Democratic member from Louisiana of the United States House of Representatives (1941-43 and since 1947); member of the Ways and Means Committee; House majority leader (since 1971); was a passenger in a plane that disappeared in a flight over Alaska and is presumed dead. See *Current Biography* (April) 1958.

Obituary

N Y Times p1+ N 25 '72

BONTEMPS, ARNA (WENDELL) Oct. 13, 1902-June 4, 1973 Author; anthologist; educator; with Langston Hughes and others, contributed to Harlem Renaissance of 1930's; went to Fisk University as librarian in 1944; became its writer in residence in 1970; wrote more than twenty-five books, most of them children's books and black historical fiction; with Countee Cullen, wrote the book for the Mercer-Arlen Broadway musical *St. Louis Woman* (1946), based on his novel *God Sends Sunday* (1931). See *Current Biography Yearbook* 1946.

Obituary

N Y Times p50 Je 6 '73

BOWEN, CATHERINE (SHOBER) DRINKER Jan. 1, 1897-Nov. 1, 1973 Author; wrote best-selling, partly fictionalized biographies, including *Beloved Friend* (1937), about Tchaikovsky; *Yankee From Olympus* (1944), about Justice Oliver Wendell Holmes Jr.; *John Adams and the American Revolution* (1950); and the autobiographical *Family Portrait* (1970); received National Book Award in 1957 for biography of Sir Edward Coke, *The Lion and the Throne* (1956). Sec *Current Biography* (July) 1944.

Obituary

N Y Times p44 N 2 '73

BOWEN, IRA SPRAGUE Dec. 21, 1898-Feb. 6, 1973 Astrophysicist; taught physics at the California Institute of Technology (1921-45); director of the Mount Wilson Observatory (1946-64) and Mount Palomar Observatory (1948-64). See *Current Biography* (June) 1951.

Obituary

N Y Times p46 F 8 '73

BRAUN, (JOACHIM) WERNER Nov. 16, 1914-Nov. 19, 1972 Bacteriologist, noted for work in microbial genetics; conducted studies of bacterial populations, including that of brucella genus; investigated immunological defenses of body as possible means of controlling cancer growth; professor at Rutgers University since 1955; president of American Academy of Microbiology (1968-69); author of several books, including *Bacterial Genetics* (1953). See *Current Biography* (June) 1957.

Obituary

N Y Times p46 N 21 '72

BRICK, JOHN Jan. 1, 1922-Oct. 15, 1973 Author; wrote American historical novels, including *Troubled Spring* (1950), *The Rifleman* (1953), and *Jubilee* (1956), as well as children's books; managing editor of *Export Trade* (1945-49); staff writer for *Life* (1960-61); assistant to the president of University of Toledo, Ohio (1962-63); professional staff member of United States Senate Permanent Investigations Subcommittee (from 1963). See *Current Biography* (Yearbook) 1953.

Obituary

N Y Times p50 O 17 '73

BROOKEBOROUGH, LORD June 9, 1888-Aug. 18, 1973 Prime Minister of Northern Ireland (1943-63); member of Stormont, or Ulster Parliament (1921-22, 1929-68); served successively as Minister of Agriculture, Commerce, and Production (1933-43); lifelong foe of Irish Republican Army; opponent of reconciliation with Republic of Ireland; known as Sir Basil Brooke before becoming a peer in 1952. See *Current Biography* (June) 1948.

Obituary

N Y Times p54 Ag 19 '73

BROWDER, EARL (RUSSELL) May 20, 1891-June 27, 1973 Former general secretary of the Communist party, U.S.A.; author; journalist; led the American Communist party during the Depression and World War II, its period of greatest influence and largest membership; promoted trade unionism in the 1930's to gain broader working-class base; expelled from the party in 1946 for his moderate, "Americanized" brand of Communism. See *Current Biography* (October) 1944.

Obituary

N Y Times p50 Je 28 '73

BROWN, JOE E(VAN) July 28, 1892-July 6, 1973 Actor; rubber-faced wide-mouthed comedian of stage and screen; began his career as a circus acrobat and vaudevillian; appeared in musical comedies, among them *Listen, Lester* (1918) and *Greenwich Village Follies* (1921-23), and in more than fifty films, including *Hold Everything* (1930), *Elmer the Great* (1933), and *Some Like It Hot* (1959). See *Current Biography* (February) 1945.

Obituary

N Y Times p24 Jl 7 '73

BUCK, PEARL (SYDENSTRICKER) June 26, 1892-Mar. 6, 1973 Author; winner of the 1931 Pulitzer Prize for *The Good Earth*, a novel about peasant life in China, where she spent almost all of the first forty years of her life; wrote eighty-five novels, collections of short stories, and books of nonfiction, including biographies of her missionary parents and an autobiography, *My Several Worlds* (1954); the only American woman to win the Nobel Prize for Literature (1938); was active in child welfare work. See *Current Biography* (July) 1956.

Obituary

N Y Times p1+ Mr 7 '73

BUDENNY, SEMYON M(IKHAILOVICH) Apr. 25, 1883-Oct. 27, 1973 Marshal of the Soviet Union; legendary Cossack cavalry commander of Bolshevik Revolution and Civil War (1917-21); organized Soviet cavalry forces during 1920's and 1930's; commanded southern sector of Soviet army (1941) but was removed by Stalin after suffering major defeat; served as deputy minister of agriculture in charge of horse breeding after World War II; commander of cavalry of the Soviet army (1943-54). See *Current Biography* (September) 1941.

Obituary

N Y Times p61 O 28 '73

BURNETT, WHIT Aug. 14, 1899-Apr. 22, 1973 Editor and writer; founder with Martha Foley of *Story* magazine, which was published, with occasional interruption, from 1931 to 1971; helped to discover William Saroyan, William Faulkner, Truman Capote, and other important writers; edited several story anthologies. See *Current Biography* (April) 1941.

Obituary

N Y Times p30 Ap 24 '73

CAREY, JAMES B(ARRON) Aug. 12, 1911-Sept. 11, 1973 Labor union official; secretary-treasurer of CIO (1938-55); vice-president of AFL-CIO (from 1955); served as president of United Electrical and Machine Workers (1936-41) but broke with it because of its alleged Communist leanings; founder and president (1950-65) of rival International Union of Electrical, Radio, and Machine Workers; labor representative of United Nations Association (1965-72). See *Current Biography* (July) 1951.

Obituary

N Y Times p50 S 12 '73

CASALS, PABLO Dec. 29, 1876-Oct. 22, 1973 Cellist; conductor; composer; one of most revered personalities in world of music; developed modern playing techniques for cello and established it as a solo instrument; noted for his purity of interpretation of Bach, Beethoven, and other composers; made Paris concert debut in 1899; founded symphony orchestras in Barcelona in 1920's; went into permanent exile from Spain after Franco victory (1939); established annual Prades music festival in France (1950) and Festival Casals in Puerto Rico (1957); received United States Presidential Medal of Freedom (1963) and U.N. Peace Medal (1971), among other honors. See *Current Biography* (November) 1964.

Obituary

N Y Times p1+ O 23 '73

CHANDLER, NORMAN Sept. 14, 1899-Oct. 20, 1973 Third-generation publisher (1945-60) of Los Angeles *Times,* which he developed into one of the most influential newspapers in the United States; as board chairman and chief executive (1961-68) of its parent concern, the Times-Mirror Company, directed its expansion into book publishing and its acquisition of other newspapers, such as *Newsday* and the Dallas *Times Herald;* former first vice-president of Associated Press. See *Current Biography* (July) 1957.

Obituary

N Y Times p77 O 21 '73

CHASE, MARY ELLEN Feb. 24, 1887-July 28, 1973 Author; best known for novels set in her native Maine seacoast region, including *Silas Crockett* (1935), *Windswept* (1941), and *The Edge of Darkness* (1957); also wrote short stories, biographies, literary criticism, and books about the Bible; professor of English at Smith College from 1926 until her retirement in 1955. See *Current Biography* (May) 1940.

Obituary

N Y Times p30 Jl 30 '73

CHRISTENBERRY, ROBERT K(EATON) Jan. 27, 1899-Apr. 13, 1973 Former business executive; began career in Foreign Service; was employed in hotel management and real estate development; served as New York State Athletic Commissioner (1951-54) and Postmaster of New York (1958-66). See *Current Biography* (March) 1952.

Obituary

N Y Times p36 Ap 14 '73

CLARK, PAUL F(OSTER) Nov. 19, 1892-Jan. 11, 1973 Insurance executive; during a forty-six-year association with John Hancock Mutual Life Insurance Company served as president (1944-57) and chairman (1957-63). See *Current Biography* (April) 1955.

Obituary

N Y Times p59 Ja 14 '73

CLAYTON, P(HILIP THOMAS) B(YARD) Dec. 12, 1885-Dec. 15, 1972 British clergyman; served as army chaplain during World War I, when he founded a serviceman's welfare organization, Toc H; was chaplain to King George V, King George VI, and Queen Elizabeth II. See *Current Biography* (May) 1955.

Obituary

N Y Times p46 D 19 '72

CLEMENTE, ROBERTO (WALKER) Aug. 18, 1934-Dec. 31, 1972 Baseball player; popular outfielder for the Pittsburgh Pirates; won the National League's batting championship four times; was named league's Most Valuable Player in 1966 and Most Valuable Player of the 1971 World Series; directed Puerto Rican efforts to aid victims of Managua earthquake and died in the crash of a plane carrying relief supplies to Nicaragua. See *Current Biography* (February) 1972.

Obituary

N Y Times p1+ Ja 2 '73

CLIFT, DAVID H(ORACE) June 16, 1907-Oct. 11, 1973 Librarian; acting chief of Library of Congress mission to Germany (1946); associate librarian of Yale University (1946-51); executive secretary of American Library Association (1951-72). See *Current Biography* (June) 1952.

Obituary

N Y Times p69 O 14 '73

COANDA, HENRI (-MARIE) June 6, 1885-Nov. 25, 1972 Romanian-born French aeronautical engineer; inventor; designed a rudimentary jet plane in 1910; discovered the "Coanda effect," which he applied in experiments with a "flying saucer" in 1933; pioneered research in many technological advancements. See *Current Biography* (July) 1956.

Obituary

N Y Times p48 D 8 '72

COCHRAN, H(ORACE) MERLE July 6, 1892-Sept. 20, 1973 Diplomat; member, and then chairman (1948), of United Nations Good Offices Commission; United States Ambassador to Pakistan (1949); first United States Ambassador to Indonesia (1949-53); deputy managing director of International Monetary Fund (1953-62). See *Current Biography* (February) 1950.

Obituary

Washington Post C p6 S 25 '73

CONDON, EDDIE Nov. 16, 1905-Aug. 4, 1973 Musician; composer; outstanding jazz guitarist; helped establish "Chicago style" of jazz in 1920's; appeared with leading ensembles, including those of Bix Beiderbecke and Artie Shaw; directed jazz concerts in New York City's Town Hall during World War II; opened own New York nightclub in 1946; published autobiographical *We Called It Music* (1947) and *The Eddie Condon Scrapbook of Jazz* (1973). See *Current Biography* (October) 1944.

Obituary

N Y Times p1+ Ag 5 '73

COST, MARCH (?)-Feb. 7, 1973 British novelist; began as a writer of fairy tales under her real name, Peggy Morrison; achieved international popularity with first novel, *A Man Named Luke* (1932); was concerned with historical figures in several novels, such as the monumental biographical novel *I, Rachel* (1957), based on the life of a nineteenth-century French actress. See *Current Biography* (January) 1958.

Obituary

N Y Times p38 F 9 '73

COWARD, SIR NOEL (PIERCE) Dec. 16, 1899-Mar. 26, 1973 Playwright; composer; actor; director; suave, sophisticated, and witty entertainer; aside from many revues, wrote twenty-seven comedies, dramas, and musicals, including *Private Lives* (1930), *Blithe Spirit* (1941), and *Brief Encounter* (for which he also wrote the 1945 filmscript); composed "I'll See You Again" and "Mad Dogs and Englishmen," among about 100 songs. See *Current Biography* (March) 1962.

Obituary

N Y Times p1+ Mr 27 '73

COX, WALLY Dec. 6, 1924-Feb. 15, 1973 Actor; was best known for his portrayal of the shy schoolteacher in the television series *Mr. Peepers,* which he created in 1952; appeared regularly on the TV game show *Hollywood Squares* (since 1966); also performed in nightclubs, stage productions, and motion pictures. See *Current Biography* (February) 1954.

Obituary

N Y Times p40 F 16 '73

CRANKO, JOHN Aug. 15, 1927-June 26, 1973 South African choreographer; ballet director; transformed provincial Stuttgart Ballet into major international company; revived classic, full-length story ballets with fresh, dramatic interpretations; wrote popular musical revue *Cranks* (1955) and choreographed full-length ballet *The Prince of the Pagodas* (1959) and one-act pieces *Beauty and the Beast* (1949), *Pineapple Poll* (1951), and *Bonne-Bouche* (1953). See *Current Biography* (July) 1970.

Obituary

N Y Times p42 Je 27 '73

CREASEY, JOHN Sept. 17, 1908-June 9, 1973 British author; wrote some 650 detective and adventure novels that were widely translated and sold about 60,000,000 copies; used twenty-eight pen names, including J. J. Marric, under which he wrote Gideon of Scotland Yard series; won Mystery Writers of America award for *Gideon's Fire* (1961). See *Current Biography* (September) 1963.

Obituary

N Y Times p65 Je 10 '73

DIES, MARTIN Nov. 5, 1901-Nov. 14, 1972 United States Democratic Representative from Texas (1931-45, 1953-59); lawyer; as first chairman of controversial House Committee on Un-American Activities (1938-45), hounded Communists, Fascists, Nazis, and others suspected of subversion; criticized by President Franklin D. Roosevelt and others for unfair methods of investigation. See *Current Biography* (April) 1940.

Obituary

N Y Times p1+ N 15 '72

DIETERLE, WILLIAM July 15, 1893-Dec. 9, 1972 German-born screen and stage director; best known for his Hollywood biographical films such as *The Story of Louis Pasteur* (1936) and *The Life of Emile Zola* (1937); produced as well as directed *The Devil and Daniel Webster* (1941) and other films. See *Current Biography* (September) 1943.

Obituary

N Y Times p34 D 16 '72

DOWLING, ROBERT W(HITTLE) Sept. 9, 1895-Aug. 28, 1973 Business executive; played major role in housing development and urban planning in New York City, as president (1943-60) and chairman (1966-70) of City Investing Company; involved in many civic, cultural, and business activities; produced several successful plays and motion pictures. See *Current Biography* (October) 1952.

Obituary

N Y Times p40 Ag 29 '73

ELISOFON, ELIOT Apr. 17, 1911-Apr. 7, 1973 Photographer; cinematographer; painter; writer; member of the staff of *Life* magazine (1942-72); a specialist in the art of Africa and director of TV programs on Africa for ABC, CBS, and NET; his books include *Java Diary* (1969) and *Hollywood Style* (1969). See *Current Biography* (January) 1972.

Obituary

N Y Times p81 Ap 8 '73

ERSKINE, G(RAVES) B(LANCHARD) June 28, 1897-May 21, 1973 Retired Marine Corps general; former government official; led Third Marine Division's assault on Iwo Jima in World War II; administered Department of Labor's retraining program for veterans (1945-47); was Assistant Secretary of Defense for special intelligence operations (until 1961). See *Current Biography* (July) 1946.

Obituary

N Y Times p50 My 23 '73

EVERGOOD, PHILIP (HOWARD FRANCIS DIXON) Oct. 26, 1901-Mar. 11, 1973 Artist; as WPA painter during the Depression produced murals of realistic and propagandistic interest; continued to be known for exuberant and satiric pictures, widely exhibited, dealing with social causes. See *Current Biography* (October) 1960.

Obituary

N Y Times p42 Mr 13 '73

FARBER, SIDNEY Sept. 30, 1903-Mar. 30, 1973 Physician; director of the Children's Cancer Research Foundation in Boston (since 1948); professor of pathology of the Harvard Medical School (1967-70); was awarded the 1966 Albert Lasker Award for Clinical Research for his pioneering work in using drugs to treat malignancies in children. See *Current Biography* (September) 1967.

Obituary

N Y Times p78 Mr 31 '73

FIELD, BETTY Feb. 8, 1918-Sept. 13, 1973 Actress; noted for sensitive stage and screen performances in ingénue and character roles; received New York Drama Critics Circle best actress award (1946) for portrayal of Georgina Allerton in Elmer Rice's *Dream Girl*; appeared in many films, including *Of Mice and Men* (1939), *King's Row* (1942), and *Peyton Place* (1957), and in television dramas. See *Current Biography* (September) 1959.

Obituary

N Y Times p34 S 15 '73

FIRESTONE, HARVEY S(AMUEL) JR. Apr. 20, 1898-June 1, 1973 Industrialist; chief executive officer (until 1963) and board chairman (until 1966) of Firestone Tire and Rubber Company; oversaw company's diversification and doubling of its sales (to $1.3 billion) and its holdings worldwide (now 121 plants in twenty-nine countries). See *Current Biography* (July) 1944.

Obituary

N Y Times p34 Je 2 '73

FORD, JOHN Feb. 1, 1895-Aug. 31, 1973 Doyen of contemporary American motion picture directors; directed over 130 films in career that spanned four decades; noted for scenes of human drama and of the great outdoors; won Oscar awards for feature films *The Informer* (1935), *The Grapes of Wrath* (1940), *How Green Was My Valley* (1941), and *The Quiet Man* (1952), and the documentary short *The Battle of Midway* (1942); retired rear admiral of United States Naval Reserve; received American Film Institute's first Life Achievement Award and Presidential Medal of Freedom (1973). See *Current Biography* (February) 1941.

Obituary

N Y Times p1+ S 1 '73

FROST, LESLIE M(ISCAMPBELL) Sept. 20, 1895-May 4, 1973 Premier of Ontario and leader of Ontario Progressive Conservative party (1949-61); lawyer; Treasurer and Minister of Mines in Ontario government (1943-49); helped to promote construction of St. Lawrence Seaway; first chancellor of Trent University in Peterborough (from 1963). See *Current Biography* (October) 1953.

Obituary

N Y Times p42 My 5 '73

GILLETTE, GUY M(ARK) Feb. 3, 1879-Mar. 3, 1973 United States government official; lawyer; served in Congress for eighteen years, as Democratic member of the House of Representatives from Iowa (1933-36) and member of the Senate (1936-45 and 1949-55); turned from isolationism in foreign affairs to internationalism and helped to draft the United Nations charter. See *Current Biography* (September) 1946.

Obituary

N Y Times p60 Mr 4 '73

GOVE, PHILIP B(ABCOCK) June 27, 1902- Nov. 15, 1972 Lexicographer; staff member (1946-67) and editor in chief (1961-67) of G. & C. Merriam Company; editor of its controversial *Webster's Third New International Dictionary* (1961), embodying his view of English as a continuously growing language; member of *Encyclopaedia Britannica* editorial board. See *Current Biography* (October) 1962.

Obituary

N Y Times p50 N 17 '72

GRAF, HERBERT Apr. 10, 1903-Apr. 5, 1973 Opera stage director; began career at opera house in Münster, Germany in 1925; stage director of New York's Metropolitan Opera House (1936-65); general manager of the Grand Theatre, Geneva's opera house (since 1965). See *Current Biography* (May) 1942.

Obituary

N Y Times p36 Ap 7 '73

GROSSINGER, JENNIE June 16, 1892-Nov. 20, 1972 Proprietor and hostess of Grossinger's, a famed Catskill mountain resort in Sullivan County of New York State; built it from a modest family hotel, founded by her parents in 1914, into one of the most luxurious resort hotels in the United States; it catered to some 150,000 guests a year, including celebrities, while retaining its original Borscht circuit flavor. See *Current Biography* (October) 1956.

Obituary

N Y Times p1+ N 21 '72

GUSTAF VI, KING OF SWEDEN Nov. 11, 1882-Sept. 15, 1973 Popular monarch; ascended throne of Sweden's constitutional monarchy in 1950; commander in chief of armed forces, with rank of general; noted as sportsman, botanist, archaeologist, and collector of Chinese art. See *Current Biography* (December) 1950.

Obituary

N Y Times p1+ S 16 '73

HACKWORTH, GREEN H(AYWOOD) Jan. 23, 1883-June 25, 1973 Former president of the International Court of Justice; lawyer; as a State Department lawyer (1916-1946), wrote treaties and international agreements; helped shape foreign policy; advised the American delegation to the 1945 multi-nation conference which drafted the U.N. charter; elected in 1946 to the International Court; served as court's president from 1955 to 1958. See *Current Biography* (January) 1958.

Obituary

N Y Times p48 Je 26 '73

HARTMAN, PAUL (WILLIAM) Mar. 1, 1904-Oct. 2, 1973 Dancer; comedian; actor; with his late wife, Grace, formed a popular comic dance team that starred in Broadway musical hits, beginning with *Red, Hot and Blue* (1936); received Antoinette Perry and Donaldson awards for performances in *Angel in the Wings* (1948), which helped restore the revue form to popularity on Broadway; also appeared in motion pictures and on television. See *Current Biography* (November) 1942.

Obituary

N Y Times p48 O 4 '73

HAWKINS, JACK Sept. 14, 1910-July 18, 1973 Actor; often portrayed solid, reliable British military officers or police inspectors; appeared in scores of plays in London's West End and on Broadway, and in some sixty motion pictures, including *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), *Nicholas and Alexandra* (1971), and *Young Winston* (1972); made a Commander of the Order of the British Empire (1958). See *Current Biography* (November) 1959.

Obituary

N Y Times p38 Jl 19 '73

HESCHEL, ABRAHAM JOSHUA 1907-Dec. 23, 1972 Jewish theologian; educator; writer; professor of Jewish ethics and mysticism at the Jewish Theological Seminary of America in New York (since 1945); author of *Man Is Not Alone; A Philosophy of Religion* (1951) and *God in Search of Man; A Philosophy of Judaism* (1955), among other books; was intensely involved with present-day moral issues such as racism and war. See *Current Biography* (April) 1970.

Obituary

N Y Times p40 D 24 '72

HOWELL, CHARLES R(OBERT) Apr. 23, 1904-July 5, 1973 United States Democratic Representative from New Jersey (1949-1955); New Jersey Commissioner of Banking and Insurance (1955-1969); authored his state's first fair employment practices legislation during his term as State Assemblyman in 1945; as member of the House Committee on Education and Labor, introduced bills encouraging the growth and development of the arts. See *Current Biography* (February) 1954.

Obituary

N Y Times p26 Jl 6 '73

HUCK, ARTHUR June 19, 1891-Feb. 3, 1973 Former social service executive; was associated for fifty-three years with the Children's Aid Society of New York, as executive director from 1931 to 1959. See *Current Biography* (February) 1957.

Obituary

N Y Times p40 F 6 '73

HUNTINGTON, ANNA HYATT Mar. 10, 1876-Oct. 4, 1973 Sculptor; patron of the arts; noted for her heroic, equestrian statues, including *Joan of Arc* (1915) and *José Martí* (1965) in New York City and *El Cid Campeador* (1927) in Seville, Spain. See *Current Biography* (October) 1953.

Obituary

N Y Times p34 O 5 '73

HUSSEIN, TAHA Nov. 14, 1889-Oct. 28, 1973 Egyptian educator; author of over forty books; although blind since three, became one of Arab world's outstanding scholars; as Minister of Education (1950-52), promoted free, universal schooling in Egypt; professor (1920-32) and dean of arts faculty (1930-32) at Egyptian (later Fuad I, then Cairo) University; became first rector of University of Alexandria in 1943; received U.N. human rights prize for service in education (1973). See *Current Biography* (October) 1953.

Obituary

N Y Times p38 O 30 '73

INGE, WILLIAM (MOTTER) May 3, 1913-June 10, 1973 Playwright; wrote poignant dramas about the hopes and frustrations of ordinary people, including *Come Back, Little Sheba* (1950), *Picnic* (which won a Pulitzer Prize in 1953), *Bus Stop* (1955), and *The Dark at the Top of the Stairs* (1957); received Academy Award for screenplay of *Splendor in the Grass* (1961); turned to writing novels in later years, but was less successful; died by suicide. See *Current Biography* (June) 1953.

Obituary

N Y Times p1+ Je 11 '73

ISHIBASHI, TANZAN Sept. 25, 1884-Apr. 24, 1973 Premier of Japan (1956-57); economist; journalist; Minister of Finance in first Cabinet of Shigeru Yoshida (1946-47); purged from political life by United States occupation authorities for "ultranationalist activities" (1947-51); Minister for International Trade and Industry (1954-56); one of earliest advocates of normalized relations between Japan and Communist China. See *Current Biography* (March) 1957.

Obituary

N Y Times p29 Ap 25 '73

JAMES, ARTHUR HORACE July 14, 1883-Apr. 27, 1973 Governor of Pennsylvania (1939-43); turned state's budgetary deficit into a surplus through strict economy measures; was a leading contender for Republican Presidential nomination in 1940. See *Current Biography* (June) 1940.

Obituary

N Y Times p36 Ap 28 '73

JOHNSON, LYNDON B(AINES) Aug. 27, 1908-Jan. 22, 1973 Thirty-sixth President of the United States; was elected to the House of Representatives as Democrat from Texas in 1937 and to the Senate in 1948; after serving as Vice-President from 1961 succeeded to the Presidency on the death of John F. Kennedy on November 22, 1963; was elected President in 1964; is credited with a progressive domestic program, including civil rights legislation, but lost much of his popularity because of his controversial conduct of the war in Indochina. See *Current Biography* (March) 1964.

Obituary

N Y Times p26+ Ja 23 '73

JONES, E(LI) STANLEY Jan. 3, 1884-Jan. 25, 1973 United Methodist clergyman; began missionary work in India in 1907 and later served in Ceylon, Burma, Japan, China, Latin America, the Philippines, and elsewhere; wrote twenty-eight religious books; headed the Association for a United Church. See *Current Biography* (May) 1940.

Obituary

N Y Times p38 Ja 26 '73

JONES, HOWARD P(ALFREY) Jan. 2, 1899-Sept. 18, 1973 Diplomat; former journalist; Deputy Assistant Secretary of State for Far Eastern economic affairs (1955-57); United States Ambassador to Indonesia (1958-65); helped to settle Dutch-Indonesian dispute over Western New Guinea (1962). See *Current Biography* (July) 1963.

Obituary

N Y Times p50 S 20 '73

KELLY, WALT(ER CRAWFORD) Aug. 25, 1913-Oct. 18, 1973 Cartoonist; book illustrator; creator (since 1948) of the popular comic strip *Pogo*, syndicated to 420 newspapers with some 20,000-000 readers, about an amiable opossum and his animal friends in the Okefenokee swamp, who comment satirically on contemporary politics and other topics; published fourteen *Pogo* cartoon books; received 1952 award of National Cartoonists Society. See *Current Biography* (October) 1956.

Obituary

N Y Times p46 O 19 '73

KELSEN, HANS Oct. 11, 1881-Apr. 19, 1973 Jurist; university professor; legal adviser to Austrian government (1919-23); drafted constitution of Austria (1920); taught international law and jurisprudence at European universities (1911-40), Harvard Law School (1940-42), and University of California (1942-52); author of *The Law of the United Nations* (1950) and other books. See *Current Biography* (September) 1957.

Obituary

N Y Times p36 Ap 20 '73

KINKAID, THOMAS C(ASSIN) Apr. 3, 1888-Nov. 17, 1972 United States Navy officer; commanded aircraft carrier *Enterprise* in major World War II campaigns, including battles of Midway, the Coral Sea, Guadalcanal, and Solomon Islands (1942); headed combined sea, air, and land operations to recapture Aleutian Islands from Japanese (1943); supervised plans for invasion of Philippines (1944); retired in 1950 with rank of admiral. See *Current Biography* (December) 1944.

Obituary

N Y Times p80 N 19 '72

KLEMPERER, OTTO May 14, 1885-July 6, 1973 German-born former conductor of the London Philharmonia; composer; began career, on Gustav Mahler's recommendation, as a conductor at Deutsches Theater in Prague; with avant-gardists, presented adventurous programs at Berlin's unconventional Kroll Opera in the 1920's; attained world-wide fame as a leading interpreter of the German Romantics; composed several symphonies, operas, a violin concerto, and a Mass. See *Current Biography* (March) 1965.

Obituary

N Y Times p1+ Jl 8 '73

KONEV, IVAN S(TEPANOVICH) Dec. 27, 1897-May 21, 1973 Soviet army marshal; in World War II initiated counterattack against invading Germans and led his mechanized troops—the first to penetrate German territory—to link-up with American forces at Elbe River; as ally of Nikita S. Khrushchev after Stalin's death, was chief judge in the death-sentencing of Stalinist secret police chief Lavrenti P. Beria and commander of Soviet troops in Berlin during building of Wall; in 1962 returned to Moscow as First Deputy Defense Minister. See *Current Biography* (January) 1956.

Obituary

N Y Times p24 My 22 '73

KRUPA, GENE Jan. 15, 1909-Oct. 16, 1973 Jazz drummer and band leader; associated with "Chicago school" of jaz zin 1920's; revolutionized role of jazz drummer with his virtuoso solo performances as member of Benny Goodman's orchestra (1934-38) and leader of own ensembles (1938-42 and 1944-51); later made occasional appearances with smaller groups. See *Current Biography* (September) 1947.

Obituary

N Y Times p50 O 17 '73

LAWRENCE, DAVID Dec. 25, 1888-Feb. 11, 1973 Journalist; reported and commented on Washington affairs for over sixty years; editor of the weekly *U.S. News & World Report,* which he founded in 1947 by merging two magazines; writer of a syndicated column on national and international events; generally expounded conservative opinion. See *Current Biography* (December) 1943.

Obituary

N Y Times p30 F 12 '73

LEAHY, FRANK (WILLIAM) Aug. 27, 1908-June 21, 1973 Football coach; as head coach at Boston College (1939-1940) and Notre Dame (1941-1954), compiled 106-12-9 record; led Fighting Irish through four consecutive undefeated seasons (1946-1949); came out of retirement in 1959 to act as general manager of San Diego Chargers; elected to National Football Foundation and Football Hall of Fame in 1970. See *Current Biography* (December) 1941.

Obituary

N Y Times p38 Je 22 '73

LEFÉVRE, THÉO(DORE JOSEPH ALBÉRIC MARIE) Jan. 17, 1914-Sept. 18, 1973 Belgian statesman; president of Social Christian party (1950-61); Premier of coalition government with Socialist leader Paul-Henri Spaak (1961-65); promoted reforms in tax system and health services, and federal solution to conflict between Belgium's Flemish and Walloon populations; Science Minister (1968-72) and chief architect of unified European space program. See *Current Biography* (June) 1962.

Obituary

N Y Times p50 S 19 '73

LIMÓN, JOSÉ (ARCADIO) Jan. 12, 1908-Dec. 2, 1972 Mexican-born dancer and choreographer; a leading representative of the modern dance movement in the United States; member of Doris Humphrey-Charles Weidman company (1930-40); founded own dance company in 1945; cited by United States State Department (1964) for international tours under cultural exchange program; taught at Bennington College and other institutions; acclaimed for his *The Moor's Pavane* (1949) and other modern ballet creations. See *Current Biography* (April) 1968.

Obituary

N Y Times p42 D 4 '72

LIPCHITZ, JACQUES Aug. 22, 1891-May 26, 1973 Lithuanian-born American sculptor; helped create the syntax of contemporary art and extended the range of that basic form to accomodate heroic themes; as youngest member of Paris avant-garde circle that included Picasso and Braque, applied cubist principles to sculpture; moved from heavy, austere, geometric stone and bronze abstractions through "aerial transparencies"—small, more fluid, modeled solid forms pierced by open space—to monumental, Rodin-like figures from Biblical and Greek mythology. See *Current Biography* (April) 1962.

Obituary

N Y Times p1+ My 28 '73

LONG, EDWARD V(AUGHAN) July 18, 1908-Nov. 6, 1972 United States Democratic Senator from Missouri (1960-68); Lieutenant Governor of Missouri (1956-60); supported Kennedy and Johnson administrations in Senate, on civil rights and other issues; chairman of Senate subcommittee investigating federal wiretapping; cleared of influence-peddling charges by Senate ethics committee (1967); defeated in 1968 primary bid for reelection by Thomas F. Eagleton. See *Current Biography* (July) 1964.

Obituary

N Y Times p50 N 8 '72

LOZOWICK, LOUIS Dec. 10, 1892-Sept. 9, 1973 Graphic artist of precisionist school; noted for lithographs of urban scenes, executed in a representational cubist style. See *Current Biography* (April) 1942.

Obituary

N Y Times p24 S 10 '73

McCORMICK, FOWLER Nov. 15, 1898-Jan. 6, 1973 Industrialist; president (1941-46) and chairman of the board (1946-51) of the International Harvester Company, the world's largest agricultural implement manufacturer, founded by his grandfather, Cyrus Hall McCormick. See *Current Biography* (June) 1947.

Obituary

N Y Times p42 Ja 8 '73

McCRACKEN, ROBERT JAMES Mar. 28, 1904-Mar. 8, 1973 Baptist clergyman; minister of the Riverside Church in New York City (1946-67); later held pastoral posts in Scarsdale, New York and Greenwich, Connecticut; in his "life situation" preaching favored religious tolerance and the civil rights movement and opposed nuclear testing and American involvement in Vietnam. See *Current Biography* (July) 1949.

Obituary

N Y Times p40 Mr 9 '73

McELROY, NEIL H(OSLER) Oct. 30, 1904-Nov. 30, 1972 Corporation executive; as United States Secretary of Defense (1957-59), presided over major changes in nation's military posture, including efforts to close "missile gap" between United States and Soviet Union; staff member (from 1925), president (1948-57), board chairman (1959-72), and chairman of executive committee (1972) of Procter & Gamble Company. See *Current Biography* (April) 1951.

Obituary

N Y Times p42 D 1 '72

McGINNIS, PATRICK B(ENEDICT) May 23, 1904-Feb. 20, 1973 Railroad executive; investment broker; a Wall Street expert on railroad securities and president of McGinnis & Company, an investment firm (1949-56); at various times headed several railroads; including the Norfolk & Southern, the New York, New Haven & Hartford, and the Boston & Maine. See *Current Biography* (November) 1955.

Obituary

N Y Times p32 F 24 '73

MACMILLAN, SIR ERNEST (CAMPBELL) Aug. 18, 1893-May 6, 1973 Conductor; composer; known as "Statesman of Canadian Music"; directed Toronto Symphony Orchestra (1931-56) and Toronto Mendelssohn Choir (1942-57); dean of music faculty at University of Toronto (1927-52); composed *Sketches for String Quartet, Song of Deliverance*, and other works; edited *Music in Canada* (1955); knighted by King George V (1935). See *Current Biography* (March) 1955.

Obituary

N Y Times p46 My 8 '73

MAGNANI, ANNA Mar. 7, 1908-Sept. 26, 1973 Italian actress; known for her earthy and sensual performances in such award-winning Italian films as *Open City* (1946), *Angelina* (1947), and *Love* (1947); received Oscar and New York Film Critics award as best actress for portrayal of Serafina Delle Rose in *The Rose Tattoo* (1955), her first Hollywood film; also appeared in plays, and on Italian television. See *Current Biography* (April) 1956.

Obituary

N Y Times p42 S 27 '73

MANSTEIN, FRITZ ERICH VON Nov. 24, 1887-June 10, 1973 Former general field marshal in the German army; strategist behind the successful German blitzkrieg in Poland, France, and Russia in World War II; after his sentence for war crimes was commuted in 1953, advised West German government on military service. See *Current Biography* (October) 1942.

Obituary

N Y Times p48 Je 12 '73

MARITAIN, JACQUES Nov. 18, 1882-Apr. 28, 1973 French Roman Catholic philosopher; author; educator; one of the foremost exponents of Christian humanism, applying doctrines of Thomas Aquinas to contemporary problems; taught at various institutions of learning (from 1913); French Ambassador to Holy See (1945-48); professor at Princeton University (1948-52); wrote more than fifty books, including *Art and Scholasticism* (1930) and *True Humanism* (1938). See *Current Biography* (May) 1942.

Obituary

N Y Times p60 Ap 29 '73

MAYER, RENÉ May 4, 1895-Dec. 13, 1972 French statesman; was executive of transportation and electricity companies during the 1930's; served in several Cabinet posts after World War II, particularly as Minister of Finance (1947-48 and 1951-52); served as Premier (January-June 1953); represented conservative wing of the Radical-Socialist party. See *Current Biography* (May) 1948.

Obituary

N Y Times p50 D 15 '72

MELCHIOR, LAURITZ (LEBRECHT HOMMEL) Mar. 20, 1890-Mar. 18, 1973 Danish-born heldentenor; sang leading roles at New York's Metropolitan Opera House in Wagnerian operas, including *Tannhaüser*, *Die Walküre*, and *Parsifal* (1926-50); also performed in concerts, on radio, and in motion pictures; during his prime was considered the world's supreme tenor. See *Current Biography* (January) 1941.

Obituary

N Y Times p1+ Mr 19 '73

MIERS, EARL SCHENCK May 27, 1910-Nov. 17, 1972 Author and editor; handicapped from birth by cerebral palsy; founding director of Rutgers University Press (1944-49); wrote and edited some sixty books for adults and young people, including history, biography, and fiction; was best known for his writings on the Civil War and Abraham Lincoln, including *The Great Rebellion; The Emergence of the American Conscience* (1958). See *Current Biography* (September) 1967.

Obituary

N Y Times p81 N 19 '72

MILLER, FRIEDA S(EGELKE) Apr. 16, 1890-July 21, 1973 Director of Women's Bureau of United States Department of Labor (1944-53); New York State Commissioner of Labor (1938-43); helped found Workers' Education Bureau of America. See *Current Biography* (February) 1945.

Obituary

N Y Times p45 Jl 22 '73

MILLER, JUSTIN Nov. 17, 1888-Jan. 17, 1973 Lawyer; educator; dean of Duke University Law School (1930-35); associate justice of the United States Court of Appeals for the District of Columbia (1937-45); as president of the National Association of Broadcasters (1945-51) championed a free press and free speech. See *Current Biography* (June) 1947.

Obituary

N Y Times p36 Ja 19 '73

MONROE, VAUGHN (WILTON) Oct. 7, 1912-May 21, 1973 Band leader; singer; in 1940's and early 1950's reached wide pop audience through network radio show *Camel Caravan* and thousands of one-night stands; despite criticism of his voice by purists, hit top of charts with dozens of "sweet" recordings, including "Racing with the Moon," "Ballerina," and "There! I've Said It Again." See *Current Biography* (July) 1942.

Obituary

N Y Times p44 My 22 '73

MORIN, RELMAN (GEORGE) Sept. 11, 1907-July 16, 1973 Journalist, with Associated Press (1934-72); headed A.P. bureaus in Tokyo (1937-40), Paris (1945-47), and Washington (1947-49); correspondent in Asia, Europe, and Africa during World War II; won Pulitzer Prizes for coverage of Korean war (1951) and Little Rock (Arkansas) school integration struggle (1958); author of *Circuit of Conquest* (1943), *Churchill, Portrait of Greatness* (1965), and other books. See *Current Biography* (November) 1958.

Obituary

N Y Times p42 Jl 17 '73

MOTT, C(HARLES) S(TEWART) June 2, 1875-Feb. 18, 1973 Corporation executive; philanthropist; pioneered in the automobile industry; was a large stockholder in General Motors, of which he was a director (since 1913) and vice-president (1916-37); chairman of the Charles Stewart Mott Foundation in Flint, Michigan to finance cultural, educational, health, and recreational programs. See *Current Biography* (September) 1969.

Obituary

N Y Times p26 F 19 '73

NAISH, J. CARROL Jan. 21, 1900-Jan. 24, 1973 Actor of screen, stage, radio, and television; played in more than 250 movies; was noted for his mastery of dialects in portraying men of all nationalities, except possibly his own, Irish-American; starred in the CBS radio comedy series *Life with Luigi* (1948-53). See *Current Biography* (January) 1957.

Obituary

N Y Times p32 Ja 27 '73

NEILL, A(LEXANDER) S(UTHERLAND) Oct. 17, 1883-Sept. 24, 1973 Educator; proponent of educational philosophy stressing maximum freedom and spontaneity for child; successfully practised it at the school he founded in Germany in 1921 and established in England as the Summerhill School in 1924; author of *Summerhill* (1960), the autobiography *Neill! Neill! Orange Peel!* (1972), and many other books. See *Current Biography* (April) 1961.

Obituary

N Y Times p46 S 25 '73

NERUDA, PABLO July 12, 1904-Sept. 23, 1973 One of Latin America's greatest poets; received 1971 Nobel Prize in Literature; published *Veinte poemas de amor y una canción desesperada* (Twenty Love Poems and a Desperate Song, 1924), *Residencia en la tierra* (Residence on Earth, 1933-35), the epic masterpiece *Canto general* (General Song, 1950), and the autobiographical *Memorial de Isla Negra* (1964), among other works; Communist party member and spokesman for Chilean left; Ambassador to France (1971-72) in Marxist government of Salvador Allende. See *Current Biography* (December) 1970.

Obituary

N Y Times p1+ S 24 '73

NICHOLS, ROY FRANKLIN Mar. 3, 1896-Jan. 11, 1973 Historian; educator; taught history at the University of Pennsylvania (1925-66) and served as dean of its Graduate School of Arts and Science (1953-66); winner of 1949 Pulitzer Prize in history for his book *The Disruption of American Democracy* (1948). See *Current Biography* (July) 1949.

Obituary

N Y Times p34 Ja 13 '73

PARSONS, LOUELLA Aug. 6, 1881-Dec. 9, 1972 Influential gossip columnist; chronicled details of lives and careers of motion picture celebrities during Hollywood's golden age in column ground out for Hearst publications (1922-65) and syndicated at its height to hundreds of newspapers throughout the world; waged vendetta with her arch rival, Hedda Hopper, for many years; author of *Tell It to Louella* (1961) and other books. See *Current Biography* (October) 1940.

Obituary

N Y Times p85 D 10 '72

PAXINOU, KATINA 1900-Feb. 22, 1973 Greek actress; performed in classic and modern drama in Athens throughout most of her career; toured Europe and the United States in plays by Ibsen and others; made film debut in *For Whom the Bell Tolls* (1943), winning an Oscar for her characterization of Pilar; portrayed Christine Mannon in the film *Mourning Becomes Electra* (1948). See *Current Biography* (October) 1943.

Obituary

N Y Times p36 F 23 '73

PEALE, MUNDY I(NGALLS) June 15, 1906-Nov. 1, 1972 Aircraft corporation executive; as president (1947-64) of Republic Aviation Corporation, adopted policy of concentrating on military production; directed development of swept-wing F-84F Thunderstreak fighter-bomber, used extensively in Korean war and supplied to NATO forces; president of Bull Mountain Cattle Company of Wyoming since 1964. See *Current Biography* (May) 1956.

Obituary

N Y Times p46 N 2 '72

PEARSON, LESTER BOWLES Apr. 23, 1897-Dec. 27, 1972 Canadian statesman; began career in the diplomatic service; served as Ambassador to the United States (1945) and as Secretary of State for External Affairs (1948-57); was active in the U.N. and NATO; won the 1957 Nobel Peace Prize for helping to resolve the 1956 Suez crisis; became leader of Liberal party (1958); served as Prime Minister (1963-68). See *Current Biography* (November) 1963.

Obituary

N Y Times p1+ D 28 '72

PICASSO, PABLO Oct. 25, 1881-Apr. 8, 1973 Spanish artist; profoundly influenced the direction of art in the twentieth century through his innovative work in painting, drawing, etching, lithography, sculpture, and ceramics; lived most of his life in France, since 1939 in protest against the Franco regime in Spain; in his masterpiece, *Guernica,* a 1937 painting, denounced the violence and bestiality of war. See *Current Biography* (November) 1962.

Obituary

N Y Times p1+ Ap 9 '73

PORTER, WILLIAM N(ICHOLS) Mar. 15, 1886-Feb. 5, 1973 Retired Major General of the United States Army; during World War II served as chief of Army Chemical Warfare Service; after retirement in 1946 became president and later chairman of the Chemical Construction Company. See *Current Biography* (August) 1945.

Obituary

Washington Post D p3 F 7 '73

RADFORD, ARTHUR W(ILLIAM) Feb. 27, 1896-Aug. 17, 1973 Retired Admiral of United States Navy; as chairman of Joint Chiefs of Staff (1953-57), implemented Eisenhower defense policies, emphasizing air power; commanded task force in major amphibian landings against Japanese in World War II; commander in chief of Pacific Fleet and high commissioner of Pacific islands trust territory (1949-53). See *Current Biography* (November) 1949.

Obituary

N Y Times p24 Ag 18 '73

RAJAGOPALACHARI, CHAKRAVARTI Dec. 8, 1878(?)-Dec. 25, 1972 Indian political leader; lawyer; joined Mohandas Gandhi's passive resistance movement against British rule in 1919 and became a leader in the struggle for national independence; served as the last Governor General of India (1948-50); broke with the ruling Congress party in 1959 to form the Swatantra party; a scholar and philosopher of austere asceticism. See *Current Biography* (July) 1942.

Obituary

N Y Times p1+ D 26 '72

RICHARDS, DICKINSON W(OODRUFF) Oct. 30, 1895-Feb. 23, 1973 Physician; director of the Columbia University Medical Division of Bellevue Hospital (1945-61); Lambert Professor of Medicine at Columbia University (1947-61); shared the 1956 Nobel Prize for Medicine and Physiology with Dr. Werner Forssmann and Dr. André F. Cournand for "discoveries concerning heart catherization and pathological changes in the circulatory system." See *Current Biography* (March) 1957.

Obituary

N Y Times p32 F 24 '73

RICKENBACKER, EDWARD VERNON Oct. 8, 1890-July 23, 1973 Aviator; airlines executive; legendary American World War I air ace, known as "Captain Eddie"; earned Congressional Medal of Honor for daredevil exploits as combat pilot and air squadron commander against German fighter planes (1918); one of leading pre-World War I automobile racing drivers; served in various executive positions in automotive and aircraft industries (from 1922); president and general manager (1938-53) and board chairman (1954-63) of Eastern Airlines. See *Current Biography* (February) 1952.

Obituary

N Y Times p1+ Jl 24 '73

ROBINSON, EDWARD G. Dec. 12, 1893-Jan. 26, 1973 Actor; scored stage success on Broadway before moving to Hollywood in 1929; won international fame for portrayals of tough guys, especially in *Little Caesar* (1931); in later years played more sympathetic character parts; was a renowned collector of rare books and French impressionistic and postimpressionistic art. See *Current Biography* (January) 1950.

Obituary

N Y Times p1 Ja 27 '73

ROCKEFELLER, WINTHROP May 1, 1912-Feb. 22, 1973 Business executive; philanthropist; cattle rancher; promoted industrial and agricultural development of Arkansas, his adopted state; as Republican Governor of Arkansas (1967-71) helped to bring about penal reform and advancements in school desegregation and other civil rights goals; contributed financially to education, civic, and cultural projects. See *Current Biography* (September) 1959.

Obituary

N Y Times p36 F 23 '73

ROSENMAN, SAMUEL I(RVING) Feb. 13, 1896-June 24, 1973 Justice of the New York State Supreme Court (1932-1943); lawyer; adviser to Presidents Roosevelt and Truman; drafted most of F.D.R.'s speeches, including his "New Deal" acceptance speech at the 1932 Democratic Convention; assembled the original "Brain Trust" of academic Presidential advisers; served on fact-finding labor panels for Presidents Truman and Kennedy. See *Current Biography* (August) 1942.

Obituary

N Y Times p1+ Je 25 '73

RYAN, ROBERT (BUSHNELL) Nov. 11, 1909-July 11, 1973 Actor; in a thirty-year career, appeared in more than ninety films, including *Crossfire* (1947), *Bad Day at Black Rock* (1955), *God's Little Acre* (1958), and *Billy Budd* (1962); was a politically active civil libertarian; served on the board of the A.C.L.U.; with Steve Allen, organized the Hollywood chapter of the National Committee for a Sane Nuclear Policy. See *Current Biography* (December) 1963.

Obituary

N Y Times p42 Jl 12 '73

ST. LAURENT, LOUIS S(TEPHEN) Feb. 1, 1882-July 25, 1973 Canadian Prime Minister and Liberal party leader (1948-57); Minister of Justice and Attorney General (1941-46); Secretary of State for External Affairs (1946-48); championed greater independence from Great Britain, and more active participation in U.N. and NATO, for Canada; promoted old-age pensions, construction of St. Lawrence Seaway, and admission of Newfoundland as tenth Canadian province. See *Current Biography* (March) 1948.

Obituary

N Y Times p40 Jl 26 '73

SANTOS, RUFINO J(IAO), CARDINAL Aug. 26, 1908-Sept. 3, 1973 Roman Catholic Archbishop of Manila since 1953; first Filipino to be named to the Sacred College of Cardinals (1960). See *Current Biography* (December) 1960.

Obituary

N Y Times p40 S 4 '73

SAUND, DALIP S(INGH) Sept. 20, 1899-Apr. 23, 1973 United States Democratic Representative from California; businessman; first native of India to serve in United States Congress; president (1942) of India Association of America, which he helped organize; as a member of House Foreign Affairs Committee, went on goodwill missions to several countries, including India. See *Current Biography* (June) 1960.

Obituary

N Y Times p44 Ap 24 '73

SEGNI, ANTONIO Feb. 2, 1891-Dec. 1, 1972 President of Italy (1962-64); former law professor; helped organize underground Christian Democratic party during World War II; initiated sweeping land reforms as Minister of Agriculture (1946-51); served two terms as Premier of Italy (1955-57, 1959-60); retired from public life in 1964 after suffering stroke. See *Current Biography* (December) 1955.

Obituary

N Y Times p38 D 2 '72

SENANAYAKE, DUDLEY (SHELTON) June 19, 1911-Apr. 12, 1973 Prime Minister of Ceylon (1952-53, 1960, and 1965-70); served as Minister of Agriculture and Lands in Ceylon's first independent government (1947-52), headed by his father, Don Stephen Senanayake, whom he succeeded; president of United National party (from 1958); leader of Parliamentary opposition (1961-65). See *Current Biography* (December) 1952.

Obituary

N Y Times p36 Ap 14 '73

SHEA, ANDREW B(ERNARD) Feb. 21, 1903-Nov. 15, 1972 Corporation executive; president and guiding force of Pan American-Grace Airways (1949-67); executive vice-president of W. R. Grace & Company (1955-70); board chairman of Grace National Bank of New York (1954-55) and of Grace Line, Inc. (1967-68). See *Current Biography* (January) 1957.

Obituary

N Y Times p50 N 16 '72

SMALLENS, ALEXANDER Jan. 1, 1889-Nov. 24, 1972 Conductor, with Boston Opera Company (1911-14), Anna Pavlova Ballet Company (1917-19), Chicago Opera Company (1919-21), Philadelphia Civic Opera (1923-30), Philadelphia Orchestra (1928-47), and Radio City Music Hall (1947-50); conducted world premières of Prokofiev's *The Love of Three Oranges* (1921), Gershwin's *Porgy and Bess* (1935), and other operas; made many guest appearances until retirement in 1959. See *Current Biography* (May) 1947.

Obituary

N Y Times p34 N 25 '72

SOBELOFF, SIMON E(RNEST) Dec. 3, 1894-July 11, 1973 Solicitor General of the United States (1954-1956); Chief Judge of the United States Court of Appeals for the Fourth Circuit (1956-1971); was determined champion of individual liberties and the civil rights of minority groups; consistently opposed segregation; faced with massive resistance, persuaded Virginia communities to accept school desegregation. See *Current Biography* (March) 1955.

Obituary

N Y Times p42 Jl 12 '73

SOUERS, SIDNEY W(ILLIAM) Mar. 30, 1892-Jan. 14, 1973 Retired United States Navy officer; during World War II in the rank of rear admiral served as deputy chief of Naval Intelligence; after the war organized and directed a forerunner of the Central Intelligence Agency; was executive secretary of the National Security Council (1947-50); served as director or trustee of many corporations and foundations. See *Current Biography* (February) 1949.

Obituary

N Y Times p42 Ja 16 '73

STEICHEN, EDWARD Mar. 27, 1879-Mar. 25, 1973 Photographer; celebrated for transforming photography into an art form through interpretative portraiture, cityscapes, and nature studies; director of the department of photography of the Museum of Modern Art in New York (1947-62), for which he assembled and edited the exhibition *The Family of Man* (1955). See *Current Biography* (December) 1964.

Obituary

N Y Times p1+ Mr 26 '73

SUN FO Oct. 1891-Sept. 13, 1973 Chinese government official; only son of Dr. Sun Yat-sen, founder of Chinese Republic; served as Mayor of Canton (1921-25), in several Cabinet posts (1926-31) and as president of Legislative Yuan (1932-47) in Chinese Nationalist government; became senior adviser to presidential office of Taiwan government in 1964. See *Current Biography* (October) 1944.

Obituary

N Y Times p42 S 14 '73

SZIGETI, JOSEPH Sept. 5, 1892-Feb. 19, 1973 Hungarian-born violinist pioneered in playing the music of Bartók, Prokofiev, Milhaud, and other contemporary composers while remaining an exponent of the classical tradition; was celebrated as one of the century's greatest violinists and much praised for the sensitivity of his musicianship and purity of style. See *Current Biography* (March) 1958.

Obituary

N Y Times p1+ F 21 '73

TAYLOR, GEORGE W(ILLIAM) July 10, 1901-Dec. 15, 1972 Labor arbitrator; educator; held the vice-chairmanship (1942-45) and chairmanship (1945) of the National War Labor Board, among other important government offices; as head of the New York State Committee on Public Employee Relations gave his name to the Taylor Law, limiting strikes by public employees; taught at the Wharton School of the University of Pennsylvania (1937-71). See *Current Biography* (May) 1942.

Obituary

N Y Times p68 D 17 '72

TOLKIEN, J(OHN) R(ONALD) R(EUEL) Jan. 3, 1892-Sept. 2, 1973 Author; philologist; attained enormous popularity, especially among college students, with his trilogy *Lord of the Rings* (1954-56), a fantasy about "Middle-earth," an imaginary realm populated by "hobbits" and other mythical creatures; also published scholarly works about Anglo-Saxon, Middle English, and other subjects; professor at Oxford University (1925-59). See *Current Biography* (October) 1967.

Obituary

N Y Times p18 S 3 '73

TRAMMELL, NILES July 6, 1894-Mar. 28, 1973 Business consultant; former broadcasting executive; as vice-president of the central division of the National Broadcasting Company (1929-39) was responsible for *Amos 'n' Andy, Ma Perkins*, and other radio network shows; president of NBC (1940-49) and chairman (1949-52); president of Biscayne Television Corporation, Miami (1953-62). See *Current Biography* (September) 1940.

Obituary

N Y Times p50 Mr 29 '73

TREGASKIS, RICHARD Nov. 28, 1916-Aug. 15, 1973 Journalist; author of several books, including the best-selling *Guadalcanal Diary* (1943), a dramatic account of his experiences as a World War II correspondent with United States Marines landing on the Guadalcanal beachhead in the Pacific; received George Polk Award for his *Vietnam Diary* (1963); apparently a victim of drowning. See *Current Biography* (August) 1943.

Obituary

N Y Times p34 Ag 17 '73

TRUEX, ERNEST 1890-June 26, 1973 Actor; popular Shakespearian child star turned versatile character actor; because of dapper, diminutive appearance, was often assigned role of hen-pecked husband; starred in stage successes *Best Sellers* (1933), *George Washington Slept Here* (1940), and *Androcles and the Lion* (1946), and light comedy films, including *Whistling in the Dark* (1933), *Bachelor Mother* (1939), and *Life With Blondie* (1945). See *Current Biography* (January) 1941.

Obituary

N Y Times p44 Je 28 '73

TRUMAN, HARRY S. May 8, 1884-Dec. 26, 1972 Thirty-third President of the United States (1945-53); served as county court judge in Missouri, United States Democratic Senator from Missouri (1934-45), and Vice-President (1945) before succeeding Franklin D. Roosevelt as President; during his Presidency authorized atomic bombing of Japan to end World War II and sending American troops to Korea to contain Communism, promoted the formation of NATO, and aided European economic recovery through the Marshall Plan. See *Current Biography* (April) 1945.

Obituary

N Y Times p46+ D 27 '72

ULBRICHT, WALTER June 30, 1893-Aug. 1, 1973 Dominant figure in post-World War II Communist East Germany; founding member of German Communist party (1919) and of its East German successor, the Socialist Unity Party (1946); General Secretary (1950-53) and First Secretary (1953-71) of Socialist Unity Party; Deputy Premier (1949-60) and Chairman of Council of State (from 1960) of German Democratic Republic, which he turned into a leading industrial power and the most rigidly orthodox Communist nation in Soviet bloc; ordered construction of Berlin wall (1961); replaced as party head in 1971, to facilitate more flexible Soviet policy toward West. See *Current Biography* (June) 1952.

Obituary

N Y Times p1+ Ag 2 '73

VANDEGRIFT, ALEXANDER ARCHER Mar. 13, 1887-May 8, 1973 Retired United States Marine Corps general; commanded Marines in World War II defense of Guadalcanal (1942), for which he received Congressional Medal of Honor and Navy Cross; directed conquest of Bougainville (1943); served as Marine Corps commandant from 1944 until his retirement in 1948. See *Current Biography* (January) 1943.

Obituary

N Y Times p50 My 9 '73

VAN DOREN, MARK June 13, 1894-Dec. 10, 1972 Author; educator; wrote over fifty books of fiction, nonfiction, and poetry; won the 1940 Pulitzer Prize for *Collected Poems;* was heard for many years on the CBS weekly radio program *Invitation to Learning;* was a popular and inspired teacher of English on the faculty of Columbia University for thirty-nine years (1920-59). See *Current Biography* (January-June) 1940.

Obituary

N Y Times p1+ D 12 '72

WAKSMAN, SELMAN A(BRAHAM) July 2, 1888-Aug. 16, 1973 Microbiologist; principal discoverer of streptomycin (1943); coined term "antibiotic" to describe disease-fighting "wonder drugs;" awarded Nobel Prize in Medicine in 1952; member of Rutgers University faculty for over forty years; headed Rutgers Institute of Microbiology from its founding in 1949 until his retirement in 1958; author of *My Life With the Microbes* (1954) and other books. See *Current Biography* (May) 1946.

Obituary

N Y Times p1+ Ag 17 '73

WALKER, RALPH (THOMAS) Nov. 28, 1889-Jan. 17, 1973 Architect; for many years was a principal member of Voorhees, Walker, Smith & Smith; designed the New York Telephone Company building in Manhattan and the AFL-CIO Building in Washington, D.C., among many others; served as president (1949-51) of the American Institute of Architects, which in 1957 awarded him the Centennial Gold Medal of Honor. See *Current Biography* (December) 1957.

Obituary

N Y Times p44 Ja 18 '73

WATKINS, ARTHUR V(IVIAN) Dec. 18, 1886-Sept. 1, 1973 United States Democratic Senator from Utah (1947-59); a leading supporter of policies of President Dwight D. Eisenhower; chairman of select committee to study censure charges against Senator Joseph R. McCarthy of Wisconsin (1954). See *Current Biography* (July) 1950.

Obituary

N Y Times p39 S 2 '73

WEBSTER, MARGARET Mar. 15, 1905-Nov. 13, 1972 Director; producer; actress; member of distinguished British theatrical family; noted for imaginative stagings of Shakespeare plays and other productions for British and American theatre, including New York productions of *Richard II, Hamlet,* and *Henry IV* with Maurice Evans (1937-39); staged productions for Metropolitan Opera and New York City Opera in 1950's; author of *Shakespeare Without Tears* (1942) and other books. See *Current Biography* (September) 1950.

Obituary

N Y Times p33 N 14 '72

WHITAKER, DOUGLAS (MERRITT) Mar. 5, 1904-Oct. 5, 1973 Biologist; authority on marine life, experimental embryology, and aviation medicine; professor (1932-55), dean (1946-52), and provost (1952-55) at Stanford University; chairman of National Research Council (1950-51); vice-president of Rockefeller University (1955-64); conducted pioneering United States Navy study (1947) on effects of atom bomb explosion at Bikini atoll. See *Current Biography* (November) 1951.

Obituary

N Y Times p26 O 6 '73

WHITE, PAUL DUDLEY June 6, 1886-Oct. 31, 1973 Physician; pioneering specialist on diseases of heart and circulatory system; one of first to use electrocardiograph; advocate of physical exercise; personal physician to President Dwight D. Eisenhower; staff member of Massachusetts General Hospital (from 1911) and Harvard Medical School (1914-56); helped found American Heart Association and International Society of Cardiology; author of *Heart Disease* (1931) and other books. See *Current Biography* (December) 1955.

Obituary

N Y Times p46 N 1 '73

WHITE, WILLIAM L(INDSAY) June 17, 1900-July 26, 1973 Journalist; son of the celebrated newspaperman William Allen White, whom he succeeded as editor and publisher of the Emporia (Kansas) *Gazette* at his death in 1944; European correspondent for some forty American newspapers and CBS (1939-40), and later for *Reader's Digest;* author of *Journey for Margaret* (1941), *They Were Expendable* (1942), and other books. See *Current Biography* (January) 1943.

Obituary

N Y Times p34 Jl 27 '73

WIGMAN, MARY Nov. 13, 1886-Sept. 18, 1973 German dancer, choreographer, and educator; a pioneer of the modern dance movement; originated "absolute" style of dancing to free dancer from rigid formulas and allow for spontaneous expression; director (1920-41) of world-famous Mary Wigman Zentralschule in Dresden and (from 1949) of modern dance school in West Berlin; influenced American modern dance through such disciples as Hanya Holm. See *Current Biography* (January) 1969.

Obituary

N Y Times p50 S 20 '73

WURSTER, WILLIAM WILSON Oct. 20, 1895-Sept. 19, 1973 Architect; senior partner in Wurster, Bernardi & Emmons, one of San Francisco's leading architectural firms; dean of architecture and planning at Massachusetts Institute of Technology (1944-50); chairman of National Park and Planning Commission (1949-50); chairman of architecture department (1950-59) and dean of new College of Environmental Design (1959-63) at University of California in Berkeley. See *Current Biography* (November) 1946.

Obituary

N Y Times p50 S 20 '73

ZERBE, KARL Sept. 16, 1903-Nov. 28, 1972 German-born expressionist painter, noted for symbolic still lifes, city landscapes, bird portraits, and studies of circus performers, marked by complexity of design, dramatic intensity, and bright color; experimented with various plastic paint media; former head of painting department at school of Boston Museum of Fine Arts; professor at Florida State University (1954-71). See *Current Biography* (February) 1959.

Obituary

N Y Times p48 N 29 '72

ZIRATO, BRUNO Sept. 27, 1884-Nov. 28, 1972 Orchestra manager; artists' representative; private secretary to Metropolitan Opera tenor Enrico Caruso (1915-21); business manager of *Musical Digest* (1922-28); vice-president of Columbia Artists Management (1936-56); managing director of Philharmonic-Symphony Society of New York (1956-59); co-author of *Enrico Caruso, a Biography* (1922). See *Current Biography* (December) 1959.

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N Y Times p46 N 30 '72

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Who's Who of British Scientists, 1971-72
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World Who's Who in Science (1968)

PERIODICALS AND NEWSPAPERS CONSULTED

ALA Bul—American Library Association Bulletin
After Dark—After Dark
Am Artist—American Artist
Am Assn Univ Women J—Journal of the American Association of University Women
Am Bar Assn J—American Bar Association Journal
Am Hist R—American Historical Review
Am Pol Sci R—American Political Science Review
Am Scholar—American Scholar
Am Sociol R—American Sociological Review
Am W—American Weekly (discontinued)
America—America
Américas—Américas (incorporating Bul Pan Am Union)
Ann Am Acad—Annals of the American Academy of Political and Social Science
Arch Forum—Architectural Forum, The Magazine of Building
Arch Rec—Architectural Record
Archaeology—Archaeology: A Magazine Dealing with the Antiquity of the World
Art N—Art News
Arts—Arts
Arts & Arch—Arts & Architecture
Atlan—Atlantic Monthly
Aviation W—Aviation Week and Space Technology

Barrons—Barron's
Bet Hom & Gard—Better Homes and Gardens
Book-of-the-Month Club N—Book-of-the-Month Club News
Book W—Book Week (discontinued)
Broadcasting—Broadcasting
Bsns W—Business Week
Bul Atomic Sci—Bulletin of the Atomic Scientists

Can Hist R—Canadian Historical Review
Cath World—Catholic World
Chem & Eng N—Chemical and Engineering News
Christian Sci Mon—Christian Science Monitor
Colliers—Collier's (discontinued)
Commonweal—Commonweal
Cong Digest—Congressional Digest
Cong Q—Congressional Quarterly Weekly Report
Coronet—Coronet
Cosmop—Cosmopolitan
Cue—Cue
Cur Hist—Current History

Dance Mag—Dance Magazine

Ebony—Ebony
Ed—Education
Ed & Pub—Editor & Publisher
Ed Res Reports—Editorial Research Reports
Encounter—Encounter
Esquire—Esquire
Etude—Etude (discontinued)

Facts on File—Facts on File
For Affairs—Foreign Affairs
For Policy Bul—Foreign Policy Bulletin
Forbes—Forbes
Fortune—Fortune

Good H—Good Housekeeping
Guardian—Guardian (formerly Manchester Guardian)

Harper—Harper's Magazine
Hi Fi—High Fidelity; The Magazine for Music Listeners
Hi-Fi/Stereo R—Hi-Fi/Stereo Review
Holiday—Holiday
House & Gard—House & Garden

Illus Lond N—Illustrated London News
Intellectual Digest—Intellectual Digest

J Am Med Assn—Journal of the American Medical Association

Ladies Home J—Ladies' Home Journal
Lib J—Library Journal
Life—Life (discontinued)
London Observer—London Observer
Look—Look (discontinued)

McCalls—McCall's
Macleans Mag—Maclean's Magazine
Mag Wall St—Magazine of Wall Street and Business Analyst
Mlle—Mademoiselle
Mus Am—Musical America (incorporated in High Fidelity)
Mus Courier—Musical Courier (discontinued)
Mus Mod Art—Museum of Modern Art Bulletin

NEA J—Journal of the National Education Association
N Y Herald Tribune—New York Herald Tribune (discontinued)
N Y Herald Tribune Bk R—New York Herald Tribune Book Review (discontinued)
N Y Post—New York Post
N Y Rev of Books—New York Review of Books
N Y Sunday News—New York Sunday News
N Y Times—New York Times
N Y Times Bk R—New York Times Book Review
N Y Times Mag—New York Times Magazine
N Y World-Telegram—New York World-Telegram and Sun (discontinued)
N Y World Journal Tribune—New York World Journal Tribune (discontinued)
Nat Geog Mag—National Geograhic Magazine

Nat Observer—National Observer
Nation—The Nation
Nations Bsns—Nation's Business
Nature—Nature
New Engl Q—New England Quarterly
New Repub—New Republic
New Statesm—New Statesman
New Times—New Times
New York—New York Magazine
New Yorker—New Yorker
Newsday—Newsday
Newsweek—Newsweek

Opera N—Opera News

Playboy—Playboy
Pol Sci Q—Political Science Quarterly
Pop Sci—Popular Science Monthly
Ptr Ink—Printers' Ink (discontinued)
Pub W—Publishers' Weekly

Read Digest—Reader's Digest
Reporter—The Reporter (discontinued)

Sat Eve Post—Saturday Evening Post
Sat Night—Saturday Night
Sat R—Saturday Review
Sch & Soc—School and Society
Sci Am—Scientific American
Sci Mo—Scientific Monthly (combined with Science)
Sci N L—Science News Letter
Science—Science (incorporating Sci Mo)
Show—Show (discontinued)
Show Bus Illus—Show Business Illustrated (discontinued)
Spec—Spectator
Sport—Sport
Sports Illus—Sports Illustrated
Sr Schol—Senior Scholastic

Theatre Arts—Theatre Arts (discontinued)
This Week—This Week Magazine (discontinued)
Time—Time
Times Lit Sup—London Times Literary Supplement
Toronto Globe and Mail—Toronto Globe and Mail
Travel—Travel

U N Rev—United Nations Review
U S Dept State Bul—United States Department of State Bulletin
U S News—U.S. News & World Report

Variety—Variety
Village Voice—Village Voice
Vision—Visión
Vital Speeches—Vital Speeches of the Day
Vogue—Vogue

Wall St J—Wall Street Journal
Washington Post—Washington Post
Wilson Lib Bul—Wilson Library Bulletin

Yale R—Yale Review

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ARCHITECTURE
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Huxtable, Ada Louise

ART
Francis, Sam
Hammer, Armand
Indiana, Robert
Kepes, György
Levine, David
Miró, Joan
Pearlstein, Philip

ASTRONAUTICS
Cernan, Eugene A.
Debus, Kurt H.

AVIATION
Bach, Richard

BUSINESS
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Bentsen, Lloyd
Bobst, Elmer H.
Busch, Augustus A., Jr.
Carr, Robert
Dixon, Jeane
Hammer, Armand
Killanin, Michael Morris, 3d Baron
Klassen, Elmer T.
Kroc, Ray A.
Lewis, Roger
Nidetch, Jean
Rothschild, Baron Guy de
Safire, William
Sanders, Harland
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Smith, Hazel Brannon
Strong, Maurice F.
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Jamison, Judith
Tetley, Glen

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Scali, John

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Bell, Daniel
Bowen, William G.
Calisher, Hortense
Davis, William
Dubos, René J.
Heller, Joseph
Horner, Matina Souretis
Jastrow, Robert
Jencks, Christopher
Jensen, Arthur R.
Kepes, György
Lifton, Robert Jay
Lowrie, Jean E.
Marshak, Robert E.
Pearlstein, Philip
Poussaint, Alvin F.
Ray, Dixy Lee
Ryle, Sir Martin
Schlesinger, James R.
Whitman, Marina von Neumann
Wilson, J. Tuzo
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Debus, Kurt H.

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Berryman, John obit Feb 72
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Black, Hugo L(a Fayette) obit Nov 71
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Bontemps, Arna (Wendell) obit Jul 73
Borch, Fred J. Oct 71
Borlaug, Norman E(rnest) Jul 71
Boumedienne, Houari Jan 71
Bourke-White, Margaret obit Oct 71
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Bowen, Catherine (Shober) Drinker obit Dec 73
Bowen, Ira Sprague obit Apr 73
Bowen, William G(ordon) May 73
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Boyd, Bill obit Nov 72
Boyd, Louise A(rner) obit Nov 72
Boyd Orr, John Boyd Orr, 1st Baron obit Sep 71
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Braddock, E(lizabeth) M(argaret Bamber) obit Jan 71
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Braun, (Joachim) Werner obit Jan 73
Brel, Jacques Mar 71
Brennan, Peter J(oseph) Apr 73
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Browder, Earl (Russell) obit Sep 73
Brower, David (Ross) Jun 73
Brown, George H(ay) Jan 71
Brown, Joe E(van) obit Sep 73
Brown, Larry Mar 73
Bruce, Louis R(ooks, Jr.) May 72
Buck, Pearl (Sydenstricker) obit Apr 73
Buckley, James L(ane) Oct 71
Budd, Edward G(owen), Jr. obit Jul 71
Budenny, Semyon M(ikhailovich) obit Dec 73
Budenz, Louis F(rancis) obit Jun 72
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Bultmann, Rudolf (Karl) Jan 72
Bunche, Ralph J(ohnson) obit Jan 72
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Burns, John A(nthony) Feb 72
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Campbell, E. Simms obit Mar 71
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Chandler, Norman obit Dec 73
Chandos, Oliver Lyttelton, 1st Viscount obit Mar 72
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Chase, Mary Ellen obit Oct 73
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Chevalier, Maurice obit Feb 72
Chichester, Sir Francis (Charles) obit Oct 72
Chiles, Lawton (Mainor, Jr.) Sep 71
Chiperfield, Robert B(ruce) obit May 71
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Chisholm, (George) Brock obit Mar 71
Christenberry, Robert K(eaton) obit Jun 73
Christofilos, Nicholas C(onstantine) obit Nov 72
Clapp, Verner W(arren) obit Sep 72
Clark, J(oseph) J(ames) obit Sep 71
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Clayton, P(hilip Thomas) B(yard) obit Mar 73
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Clifford, John Nov 72
Clift, David H(orace) obit Dec 73
Clyde, George D(ewey) obit May 72
Coanda, Henri (-Marie) obit Feb 73
Cochran, H(orace) Merle obit Nov 73
Cole, Edward N(icholas) Jul 72
Colombo, Emilio Apr 71
Condon, Eddie obit Oct 73
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Day-Lewis, C(ecil) obit Jul 72
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Debus, Kurt H(einrich) Nov 73
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Denfeld, Louis E(mil) obit May 72
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Diebenkorn, Richard (Clifford, Jr.) Dec 71
Dies, Martin obit Jan 73
Dieterle, William obit Feb 73
Dixon, Jeane (L.) Feb 73
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Dodge, Bayard obit Jul 72
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Duffy, Bernard C(ornelius) obit Nov 72
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Eccles, Sir John (Carew) Oct 72
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Ellender, Allen J(oseph) obit Oct 72
Ellington, (E.) Buford obit May 72
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Ettinger, Richard P(rentice) obit Apr 71
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Evergood, Philip (Howard Francis Dixon obit Apr 73
Evert, Chris(tine Marie) Apr 73
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Fairchild, John B(urr) Jun 71
Falk, Peter Jul 72
Farber, Sidney obit May 73
Faulkner, (Arthur)Brian(Deane) Feb 72
Fawcett, Sherwood L(uther) Dec 72
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Foster, John S(tuart), Jr. Dec 71
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Foyle, Gilbert (Samuel) obit Jan 72
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Frasconi, Antonio Mar 72
Frazer, Joseph W(ashington) obit Sep 71
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Gierek, Edward May 71
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Gillette, Guy M(ark) obit Apr 73
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Ginastera, Alberto (Evaristo) Jan 71
Ginsberg, Mitchell I(rving) Jun 71
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Glueck, Eleanor T(ouroff) obit Nov 72
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Golschmann, Vladimir obit May 72
Gonzalez, Efren W(illiam) Jun 71
Good, Robert A(lan) Mar 72
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Gorbach, Alfons obit Oct 72
Gordon, Ruth Apr 72
Gould, Chester Sep 71
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Graham, Billy Jan 73
Graham, Frank P(orter) obit Apr 72
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Greer, Germaine Nov 71
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Grimes, W(illiam) H(enry) obit Mar 72
Grofé, Ferde obit May 72
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Guggenheim, Harry F(rank) obit Mar 71
Gustaf VI, King of Sweden obit Nov 73
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Guthrie, Sir (William) Tyrone obit Jul 71

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Hartman, Paul (William) obit Dec 73
Hatcher, Richard G(ordon) Feb 72
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Hayward, Leland obit Apr 71
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Heiser, Victor G(eorge) obit May 72
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Heschel, Abraham Joshua obit Mar 73
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Hodges, Gil(bert Ray) obit May 72
Hoffa, James R(iddle) May 72
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Holtzman, Elizabeth Nov 73
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Hoo (Chi-Tsai), Victor obit Jul 72
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Huebner, Clarence R(alph) obit Nov 72
Hull, Helen R(ose) obit Sep 71
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Hurley, Roy T. obit Dec 71
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Ishibashi, Tanzan obit Jun 73

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Jackson, William H(arding) obit Nov 71
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Katz-Suchy, Juliusz obit Dec 71
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Kelly, Marvin J(oc) obit May 71
Kelly, Walt(er Crawford) obit Dec 73
Kelsen, Hans obit Jun 73
Kemeny, John G(eorge) Feb 71
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Knatchbull-Hugessen, Sir Hughe (Montgomery) obit May 71
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Kopit, Arthur L(ee) Dec 72
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Krupa, Gene obit Dec 73
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Levine, David Feb 73
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Liebermann, Rolf Sep 73
Liebes, Dorothy (Wright) obit Dec 72
Lifton, Robert Jay Nov 73
Limón, José (Arcadio) obit Jan 73
Lin, Piao obit Oct 72
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Lloyd, Harold (Clayton) obit Apr 71
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Lübke, Heinrich obit May 72
Lucas, Jerry Jun 72
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Lukas, Paul obit Oct 71
Lusk, Georgia L(ee) obit Feb 71
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McElroy, Neil H(osler) obit Jan 73
McGannon, Donald H(enry) Feb 71
McGill, William J(ames) Jun 71
McGinnis, Patrick B(enedict) obit Apr 73
McGregor, G(ordon) R(oy) obit Apr 71
McIntire, Carl Oct 71
McKay, Jim Oct 73
McKayle, Donald (Cohen) Jun 71
McKenney, Ruth obit Oct 72
McLean, Don May 73
McMahon, William Sep 71
MacMillan, Sir Ernest (Campbell) obit Jun 73
McNair, Barbara Nov 71
McNarney, Joseph T(aggart) obit Mar 72
MacVeagh, Lincoln obit Mar 72
Maddox, William P(ercy) obit Dec 72

Madeira, Jean (Browning) obit Sep 72
Magnani, Anna obit Nov 73
Magruder, William M(arshall) Mar 72
Mahendra, King of Nepal obit Mar 72
Mahesh Yogi, Maharishi Dec 72
Makarova, Natalia Feb 72
Malvern Godfrey (Martin) Huggins, 1st Viscount obit Jun 71
Manna, Charlie obit Dec 71
Manstein, Fritz Erich Von obit Sep 73
Marek, Kurt W. obit Jun 72
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Marías, Julián (Aguilera) Feb 72
Maritain, Jacques obit Jun 73
Marland, Sidney P(ercy), Jr. Apr 72
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Mathias, Charles McC(urdy) Dec 72
Mattson, Henry (Elis) obit Nov 71
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Mayer, Maria Goeppert obit Apr 72
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Mazzo, Kay Jul 71
Mead, Sylvia (Alice) Earle May 71
Medeiros, Humberto S(ousa) Nov 71
Médici, Emilio Garrastazú Oct 71
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Miller, Justin obit Mar 73
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Moore, Mary Tyler Feb 71
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Moorer, Thomas H(inman) Apr 71
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Morita, Akio Feb 72
Morón, Alonzo G(raseano) obit Dec 71
Morris, Robert Apr 71
Morsch, Lucile M. obit Nov 72
Morton, Rogers C(lark) B(allard) Nov 71
Moss, Frank E(dward) Dec 71
Mott, C(harles) S(tewart) obit Apr 73
Mowery, Edward J(oseph) obit Feb 71
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Nevins, Allan obit Apr 71
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Newton, Huey P(ercy) Feb 73
Nichols, Roy Franklin obit Mar 73
Nidetch, Jean Dec 73
Niebuhr, Reinhold obit Jul 71
Nkrumah, Kwame obit Jun 72
Noguès, Auguste (Paul) obit Jun 71
Noland, Kenneth (Clifton) Sep 72
Nolde, O(tto) Frederick obit Sep 72
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Paisley, Ian (Richard Kyle) Jan 71
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Parsons, Louella obit Jan 73
Pastrana Borrero, Misael Jul 71
Paul-Boncour, Joseph obit May 72
Pavarotti, Luciano Jun 73
Paxinou, Katina obit Apr 73
Payson, Joan Whitney Jul 72
Peale, Mundy I(ngalls) obit Jan 73
Pearlstein, Philip Feb 73
Pearson, Lester Bowles obit Feb 73
Peckinpah, Sam May 73
Pell, Claiborne (deBorda) Mar 72
Penderecki, Krzysztof Jun 71
Penn, Arthur (Hiller) Jan 72
Penney, J(ames) C(ash) obit Mar 71
Pepitone, Joe Jan 73
Pereira, I(rene) Rice obit Feb 71
Perelman, S(idney) J(oseph) Mar 71
Perot, H(enry) Ross Jul 71
Perry, Frank Oct 72
Peterson, Peter G(eorge) Jun 72
Picasso, Pablo obit May 73
Plunkett, Jim Sep 71
Polyansky, Dmitry S(tepanovich) Mar 71
Poor, Henry Varnum obit Jan 71
Popovic, Vladimir obit May 72
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Porter, William N(ichols) obit Apr 73
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Powell, Adam Clayton, Jr. obit May 72
Power, Thomas S(arsfield) obit Jan 71
Prescott, Robert W(illiam) Jul 71
Previn, André (George) May 72
Prince, Harold Apr 71
Prouty, Winston L(ewis) obit Oct 71

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Queler, Eve Jul 72

Rabe, David Jul 73
Radford, Arthur W(illiam) obit Oct 73
Rahman, Sheik Mujibur Jan 73
Rajagopalachari, Chakravarti obit Feb 73
Rakosi, Matyas obit Mar 71
Raman, Sir (Chandrasekhara) Venkata obit Jan 71
Ramspeck, Robert (C. Word) obit Dec 72
Ranganathan, S(hiyali) R(amamrita) obit Dec 72
Rank, Joseph Arthur Rank, 1st Baron obit May 72
Ravdin, I(sidor) S(chwaner) obit Oct 72
Ray, Dixy Lee Jun 73
Reading, Stella (Charnaud Isaacs), Marchioness of obit Jul 71
Reber, Samuel obit Feb 72
Redford, Robert Apr 71
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Reynolds, Burt Oct 73
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Richards, Dickinson W(oodruff) obit Apr 73
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Rickenbacker, Edward Vernon obit Oct 73
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Robey, Ralph W(est) obit Sep 72
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Robinson, Edward G. obit Mar 73
Robinson, Frank Jun 71
Robinson, Jackie obit Dec 72
Rockefeller, Winthrop obit Apr 73
Rogers, Fred M(cFeely) Jul 71
Rooth, Ivar obit Apr 72
Roper, Elmo (Burns, Jr.) obit Jun 71
Rosenman, Samuel I(rving) obit Sep 73
Ross, Diana Mar 73
Rosset, Barnet (Lee, Jr.) Apr 72
Rothschild, Guy (Edouard Alphonse Paul), Baron de Mar 73
Royall, Kenneth C(laiborne) obit Sep 71
Ruckelshaus, William D(oyle) Jul 71
Rudolph, Paul (Marvin) Feb 72
Russell, Richard B(revard, Jr.) obit Mar 71
Rutherford, Dame Margaret obit Jul 72
Ryan, Robert (Bushnell) obit Sep 73
Ryan, William F(itts) obit Dec 72
Ryle, Sir Martin Sep 73

Saarinen, Aline B(ernstein Louchheim) obit Sep 72
Sadat, Anwar (el-) Mar 71
Safire, William (L.) Dec 73
St. Laurent, Louis S(tephen) obit Oct 73
Sakharov, Andrei D(mitriyevich) Jul 71
Salisbury, Robert Arthur Cecil, 5th Marquis obit Apr 72
Samaras, Lucas Nov 72
Sanders, George obit Jun 72
Sanders, Harland Apr 73
Santos, Rufino J(iao), Cardinal obit Nov 73
Sardiña, Adolfo See Adolfo Nov 72
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Sarnoff, David obit Feb 72
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Shvernik, Nikolai (Mikhailovich) obit Feb 71
Sikorsky, Igor I(van) obit Dec 72
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Snow, Edgar (Parks) obit Apr 72
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